

Curiosity is the very basis of education and if you tell me that curiosity killed the cat...

The Gateway

Thursday, October 30, 1986

...I say only the cat died nobly.
Arnold Edinborough

Levesque talk draws crowd

by Juanita Spears

"There is no real basis for a rise in separatism in the west," commented Rene Levesque, during a speech given at the Centennial Library Theatre last Tuesday evening.

The former Quebec premier said that although Alberta is akin to Quebec's woes when it comes to being overlooked by Ottawa, the west has no deep historical motivation for separation.

Unlike Quebec's passionate struggle for their own identity during the seventies and early eighties which kept the PQ in power from 1976 to 1985, Levesque made the observation that Alberta's desires for self-government stem mainly out of a sense of alienation.

"When I was out here in the seventies during the boom times, I didn't sense too much desire for self-government." He went on to suggest that during hard times, people become more passionate, implying that when the chips are down, people become more vocal.

Levesque caused an uproar in Winnipeg recently when he commented that Quebec should be awarded the maintenance contract for the F-18 jets that companies in Quebec, Ontario, and Manitoba are currently bidding for.

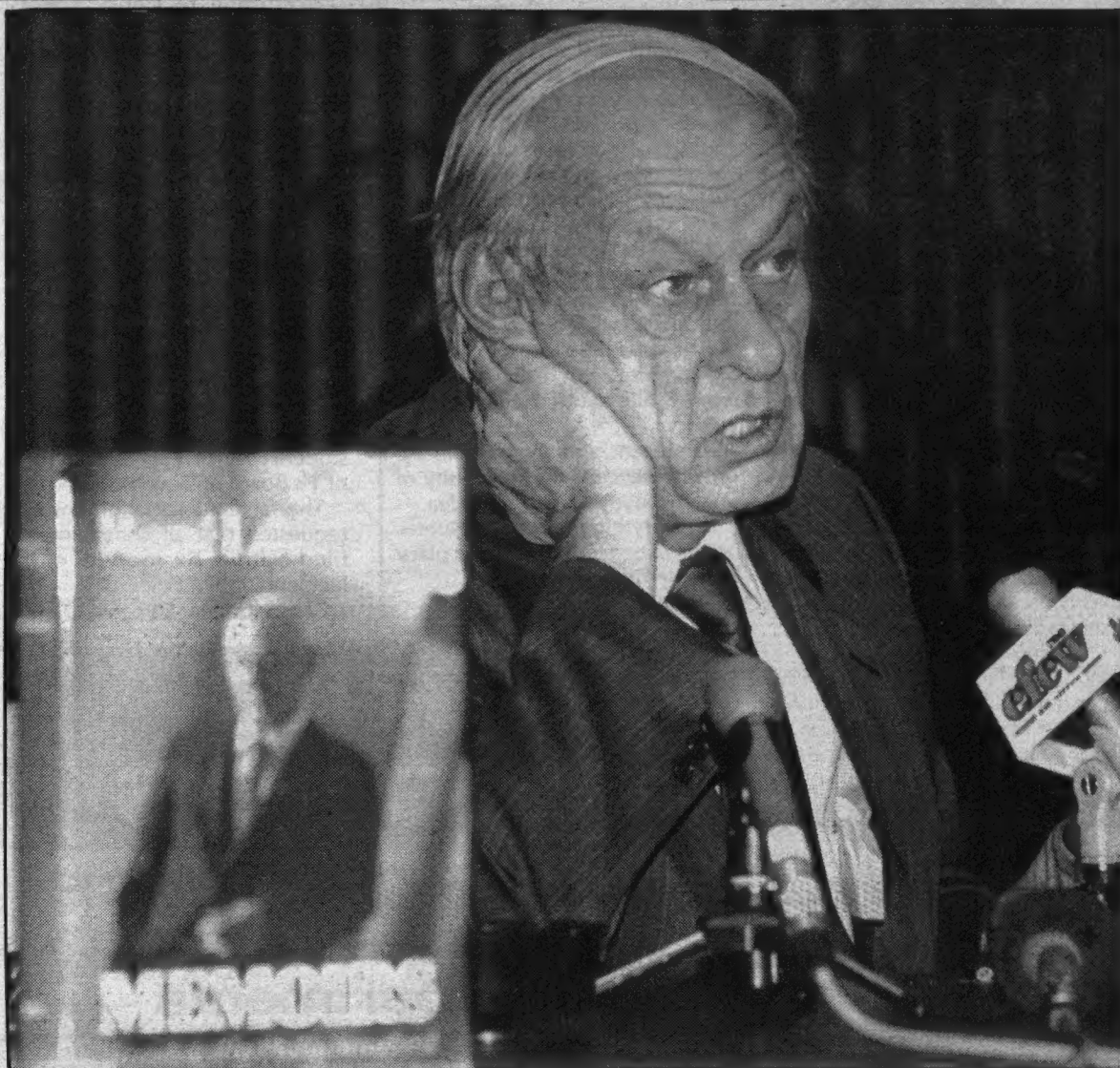
He claims that the previous Liberal government promised Quebec up to half of the spin-offs of the purchase of the F-18's.

"We never saw anywhere near 50%, maybe 20% at most," said Levesque.

Manitoba premier, Howard Pawley, has been reported to have accused Levesque of meddling in matters that no longer concern him. In defence, Levesque claims that "I'm not trying to meddle. I'm just reminding the public of the facts."

Despite the fact that Rene Levesque has been out of public life for over a year now, he has not been forgotten.

It was estimated that almost 200 people were lined up to have their copies of his book autographed.



Rene Levesque sits behind his book

Conflict inside campus radio

by Cam McCulloch and Rob Schmidt

Internal friction at campus radio CJSR culminated at last Thursday's annual elections to the First Alberta Campus Radio Association (FACRA).

FACRA is a 5 member board which oversees the policy of CJSR.

Opposing factions at CJSR had hoped to use the elections to steer policy at the station. One group, headed by station manager Brent Kane, was pushing for a mandate of financial autonomy through advertising revenue. Another group, led by outgoing executive members Denise Terry and Roger Levesque, was looking for a firm stand against a proliferation of on-air advertising.

Thursday's meeting provided the opportunity for this controversy to be sounded out in public for the first time.

Outgoing Program Director Denise Terry claimed she was originally hired because she represented the alternative viewpoint CJSR

was based on. She says she resigned "to a very great degree" because of the advertising situation and because the station manager controlled too many decisions.

Kane countered that the station's increasing deficit put CJSR in a "very precarious situation". He added that though relations with the Students' Union were at "an all-time high", the SU has made it clear that a deficit above the \$30,000 subsidy would not be tolerated.

As a means to compromise, the creation of an ad review committee

was agreed to in principle. However, a student referendum on the ad issue was rejected. There was some reservation whether the majority of the people on campus would be well enough informed about the issue.

Successful candidates Mike Berry and Mary Thurber both expressed concern about deteriorating conditions at the station.

Berry said "an advertising policy that is not alternative alienates those listeners and volunteers that we should attract." But he added that

survival must come "first and foremost".

Thurber concurred, saying "CJSR must be run as a business."

The first item on the agenda for the new FACRA board will be the advertising dilemma. Terry is optimistic that FACRA will pass a motion banning pre-packaged local ads. Terry said, "We don't want people tuning in CJSR and gagging because they hear the same commercials they hear on mainstream radio."

Test question violates Charter

by Emma Sadgrove

The application form for the MCAT, the admission test for students applying to medicine, contains a question relating to ethnic origin.

The test is the same for both Canada and the U.S., but this question violates the Canadian Charter of Rights.

This matter was discussed at the Oct. 27 meeting of General Faculties Council.

The U.S. uses the information for research purposes. According to the Associate Dean of Faculty Affairs, Dr. Jones, the information is not required for Canadian purposes.

The Association of American Medical Colleges has said that the 1987 MCAT Announcement will explain that the question is voluntary and does not have to be answered.

University President Myer Horowitz wants to go further.

"It is information that we do not want to have and I think we should say so," Horowitz said. "I think it is a good principle that we should ask

for information that we need and nothing beyond that."

The university is looking into having the question eliminated on Canadian applications.

It was also noted that there is a

question referring to ethnic origin on a university personnel form.

This question was recently challenged by a faculty member.

Personnel Services were unavailable for comment.

Art print missing from Fine Arts studio

by John Watson

A U of A-owned print by artist Jane Ash Poitres was stolen from a studio in the Fine Arts Building on Oct. 16.

The print entitled *Evolution* was the original, no copies were made.

Poitres is concerned the university is not doing all it can to find the work. "Nobody reported it (to Campus Security) until four days after it went missing," she said. "The city police said the university never told them."

Director of Campus Security Doug Langevin feels Poitres is mistaken. "I don't know how she would know what day it was stolen," he said.

At this point Campus Security still has not got enough information to go to the police with.

"We have the investigation in hand," Langevin said, "we will involve the Edmonton Police Department when, and if we have enough information..."

Campus Security has not, as yet, been able to get a description of the print, without which the police would not be able to identify the work.

"I don't know what she believes the Edmonton Police Department can do," said Langevin.

Poitres described the print as being about 50 inches by 70 inches, and weighing about 60 pounds.

Inside this issue

Nobel winner
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Drake shoots
for 600
pg. 16



Station manager Brent Kane



Dean Bennett

VP Academic Craig Cooper is finding that putting together a professor and course evaluation guide is a little tougher than he expected.

Cooper has been forced to reject a number of concepts since he began planning the project this year. First off he wanted to use the professor evaluations given out by the various departments at the conclusion of courses. But this has met with problems.

"Control is put in the hands of individual faculties," he said. "They do their evaluation forms at different times and it's hard to make something really cohesive (from that)."

Cooper rejected the idea of a course evaluation guide early on because on a campus this size with all the course changes going on all the time it was not logistically or financially viable.

Also the professor guide will be reduced in size from what had originally been planned.

Cooper may avoid doing evaluations on professors in specialized faculties, as word of mouth spreads around pretty fast on what the courses are like and which professors are doing a better job of teaching than others. Cooper may limit the survey to the big faculties like education and arts.

The problem of how to collect the information still remains. Cooper looked at a past student survey on course evaluation but was skeptical of the results.

"The survey had a logistical problem," he said. "In 1973 the SU course evaluation survey drew an average response of about 85 per cent. We weren't getting the whole picture. You don't want to be criticizing professors based on evaluations of only part of the class."

At this stage Cooper has not decided how such a guide will be funded but feels the priority right now is to find a feasible system. "It'll probably be two years before we see anything in print," he said. "I'd be very skeptical about the content of such a guide if it came out any earlier."

Things appear to be moving along nicely on VP External Mike Hunter's remission proposal. Advanced Education Minister Dave Russell wants consensus among the province's post-secondary institutions when he looks at the proposal on November 15.

ACTISEC (Alberta College Technical Institute Student Executive Council) has a copy of both propo-

osals and will vote on them on November 15. According to Hunter, the response to his proposal looks favorable. Hunter's proposal differs from the one put forth by our SU in consultation with the

SU Notes

student unions from the University of Calgary and the University of Lethbridge. The second one calls for a flat 40 per cent remission rate. Hunter's proposal is that the first four thousand dollars of a loan has no remission and any money after that gets the 40 per cent. Hunter feels his system will, unfortunately, penalize those students who need very little money to go to school, but student finance board stats indicate it will free up 10 million dollars to be used as a straight grant for people who really need the money; like married students with kids.

At present, all universities in the province except the University of Calgary have approved his idea.

If everything goes as Hunter hopes, the system could be in place by September 1, 1987.

Defining sexual harassment

TORONTO (CUP) — Faculty at the University of Toronto want their policy on sexual harassment to distinguish between "serious" and "mild" forms of harassment.

Students and staff have opposed the U of T Faculty Association's definition of "repeated or extreme" harassment as condition for filing a grievance.

According to Henry Rogers, UTFA's chief negotiator for the sexual harassment policy, the words 'repeated and extreme' were added to "distinguish very mild things from more serious things."

"They were not intended to make it easier or harder to make a complaint," he said.

But student representatives argue that the clause is intimidating and unnecessary.

"If students are faced with a policy that suggests that harassment may not be as important — as 'extreme' as they think — they may never feel confident enough to report it," said Brian Burchell, a student council representative of U of T's Board of Governors.

The faculty association has also requested that all complaints be filed within six months of an incident.

"The longer you wait," said



Rogers, "the more you give up the notion of prevention." Longer delay periods, he added, also reduce the chance to gather solid evidence.

But, said Burchell, "it is reasonable to suggest that students would be very reluctant to launch a complaint against an instructor

while they exist in a grade relationship with that given instructor."

Rogers said the university has provisions that prevent an instructor from marking a complainant's work after a grievance is launched.

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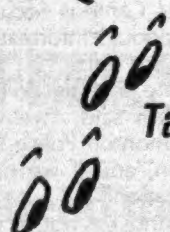
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"We let it fall by the wayside due to problems of control."

Designated drivers: more needed

by Colleen Weber

The Designated Driver Program proposes a practical solution to the problem of drinking and driving.

However, since its introduction by Hiram Walker Brands in May of 1985, less than two per cent of licensed establishments in Alberta have implemented the program.

Persons who agree to assume the role of driver for a group of drinking friends are given free non-alcoholic drinks under this program.

Undeniably, it would be a feather in the cap for any alcoholic beverage company to sponsor an easy-to-implement program which strives to reduce the incidence of impaired driving.

As Terry Kulasa, local president of People Against Impaired Driving (PAID), states, "We are very enthusiastic about backing the program."

A professional lawyer, Kulasa notes that "taverns share responsibility for impaired drivers being on the road and this serves as an incentive for the taverns to get involved."

Evidently, this incentive has sparked a number of local licensed establishments to implement the program.

The Beverly Crest, David's Restaurant, Smitty's Restaurants, and the famed student watering hole, RATT, all endorse the program.

One might assume there would be many more establishments which support this program.

In actuality, according to Hiram Walker representative in Alberta, Babe McAvoy, "Since the introduction of the program sixteen months ago, 69 out of a possible 5600 licensees use the program."

There is also the question of just how effective the program has been.

Don Moore at RATT states, "We're 100 per cent behind this program." Yet, when questioned on just how many people actually take advantage of it, Moore replied, "not a whole lot of people do."

Similarly, Barb Patterson of Barry T's indicated her enthusiastic support of the program. In fact, the club utilized the program a year ago. Patterson states, "We let it fall by the wayside due to problems of control."

There are also establishments like Johnny C's which were not even aware that the program exists.

The Canadian Club Designated Driver Program seems to be suffering due to a lack of public awareness, and in particular, a failure on the part of licensed establishments to implement it successfully.

Hiram Walker Brands realizes this and is taking steps to open the way



design by Stephen Pandke

artistry by Randal Smathers

for a greater and more successful application of the program.

Barbara Grant, Hiram Walker representative in Toronto, said, "We

are attempting to increase consumer awareness by publicizing (the program's) existence and promoting the concept."

Ideally, greater public awareness of the program will lead to a conscience attempt to avoid drinking and driving.

Feds promise ed. forum

OTTAWA (CUP) — The federal government's proposed national forum on post-secondary education has garnered varying degrees of praise from the country's major education lobby groups.

In its Oct. 1 Speech from the Throne, the Mulroney government pledged to sponsor a forum, "to be held early next year." No other details have yet been set, according to Nigel Chippindale, educational policy director in the Secretary of State.

The Canadian Federation of Students, the Canadian Association of University Teachers, and the Association of Universities and Colleges of Canada have all welcomed the

forum. CFS and CAUT are also advocating a review of the current federal-provincial funding arrangement.

"Some sort of national dialogue needs to take place to more clearly define the role the federal and provincial governments are going to have," said CFS chair Tony Macerollo, adding it is "crucial" that students are allowed full participation in the forum.

CAUT president Allan Sharp said if the government is to take the forum — and thereby funding for post-secondary education — seriously, it must recognize two things.

"One, that they recognize that universities are crucial to Canada's

future, and two, they realize at long last that our universities are in crisis," Sharp said.

Both CFS and CAUT are calling for genuine discussion and analysis of education issues. "We know a conference won't solve the problems of education," said Sharp.

"What we are looking for is essentially a contract between the federal and provincial governments," he said.

The AUCC is more reticent. "We have no official comment yet, other than we're very happy with what was mentioned in the throne speech," said AUCC information officer Mark Giberson.

Quips 'n' Quotes

"The time is bound to arrive when people will stop marvelling at perfect household gimmicks, plush supercars, and the most long distance rockets."

Moscow News,
Oct. 19, 1986

S.O.S.

INFO CORNER

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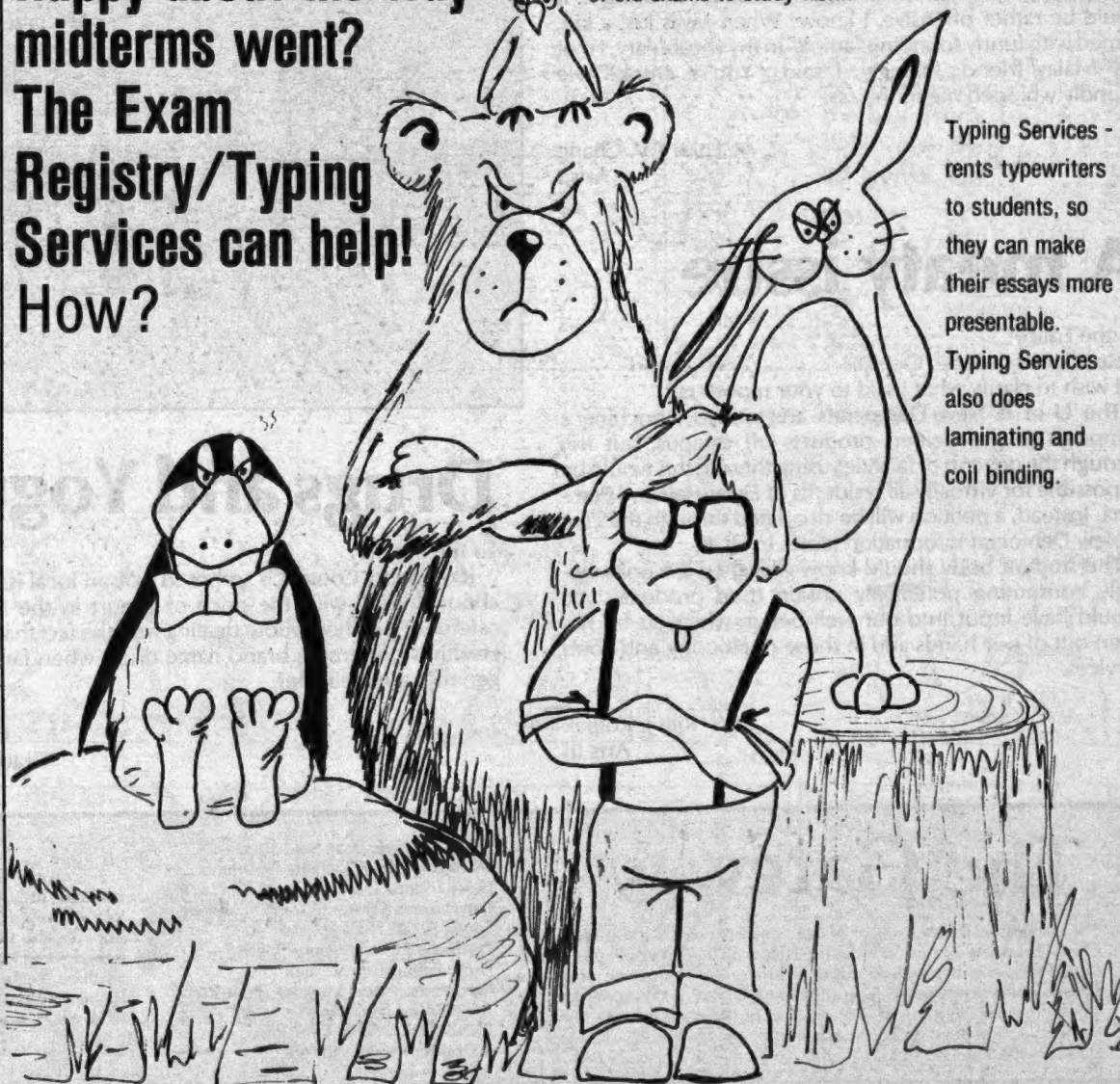
Pat Perron
M W - 9-12
F - 9-11

Shawna Stonehouse
M - 3:30-6:00
T R - 6-7
W - 2-5

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Editorial

Letters to the Editor should not be more than 250 words in length. They must include your signature, faculty, year of program, I.D. number, and phone number. Requests for anonymity are at the discretion of the Managing Editor, but the above information is required regardless. We reserve the right to edit for libel and length. Letters do not necessarily reflect the views of the Gateway.

In Vancouver, where I grew up, Halloween is usually enhanced by a creepy layer of fog which rolls in off the ocean sometime in the early evening — in time for the witching hours.

In my trick-or-treating days I only ever dressed up as one of two characters. I was Little Red Riding Hood in the early years because it was my favorite bedtime story. When I grew bigger my mother sewed a clown costume for me from an old bathrobe of hers on which she glued multi-coloured polka dots. In it I was warm, visible, unencumbered, and cute as a bug.

My parents did not accompany us on our door-to-door rounds because that was back in the days when a neighbourhood was a community of "neighbours" — people who knew and looked out for each others kids.

Today, the work 'Halloween' conjures up all sorts of images from candy and little goblins to costume rentals and hangovers.

"Yuck," said one Gateway staffer, "it's just a huge hassle. Every year you have to go out and reserve a costume weeks in advance for a night of drinking and partying. Then it's over and everything goes back to normal again. Big Deal."

Another staffer mentioned that he and his wife only take their little girl out trick-or-treating to friends' homes. This is a precaution against the inevitable freaks who would poison candy — or worse. I've noticed that quite a few local shopping malls now sponsor Halloween events where the merchants are encouraged to dispense candy to little ones who come calling, accompanied by their parents. (Safe enough providing that Mom and Dad leave all cash and credit cards at home.)

Yes, it's true, like Christmas and Easter, Halloween has lost much of its charm over the years. Aside from the fact that it's become another excuse for we "adults" to booze up, it's also a means of exploiting the children's market. But despite the disposable generic costumes, packaged treats, cheap toys, etc., we would do well to remember that it is still somewhat special in the minds of the very young... and a few of us oldies too!

Kathleen Beechinor



Letters

A mucky issue

To the Editor:

Please allow me to throw in a comment or two and a word of wisdom to what has been written about the word "amok" in Petersson's amusing article.

Thanks to her, as a Malaysian, I'm proud to see my country's humble contribution to the English language with such a word as amok!! (Sure, it isn't a very pretty word!) However, I nearly went amok to realise how incomplete and ambiguous her facts could be! The word "amok" is not simply "a behaviour of some natives in Malay." True, it means "in a frenzy to kill" but hitherto, let's distinguish fact from myth: Amok is a disorder and refers to a **sudden "come and go" abnormal behaviour** and condition of certain usually **normal persons** in the Malay group for some unexplainable reasons yet. (It does remind one of the tragic case of Dan White of San Francisco). The word was coined by the Malays many centuries ago. It seems it was this group which 'exclusively' suffered such an affliction, even to this day. Happily, there are very few cases nowadays. Nevertheless the word has never been taken lightly.

Rather philosophically, with regard to Petersson's light-hearted usage suggestion of amok I'll say: Fine over here, but if anyone travels to the East, be cautious in using it. It could be rather offensive. I know: When I was just a kid, armed with funny sounding "amok" in my vocabulary, I met my Malay friend. Jokingly, I said, "You're amok!" He roundly whipped me in the ass.

Luke T.V. Chang
Arts I

A meaty issue

To the Editor:

Re: Gainers article, Oct. 28.

I wish to clarify what I said to your reporters.

The U of A New Democrats are indeed launching a campaign to get Gainers products off campus, but not through the boycott of facilities using them as this would be impossible for virtually all residents of Lister Hall and Pembina. Instead, a petition will be circulated through the U of A New Democrat information tables in HUB.

The student body should know that they are unknowingly consuming potentially unsafe food products. We should have input into our well-being, which so far has been out of our hands and in those of Housing and Food Services.

Rita J. Kolpak
Arts III

Bastions of bigotry

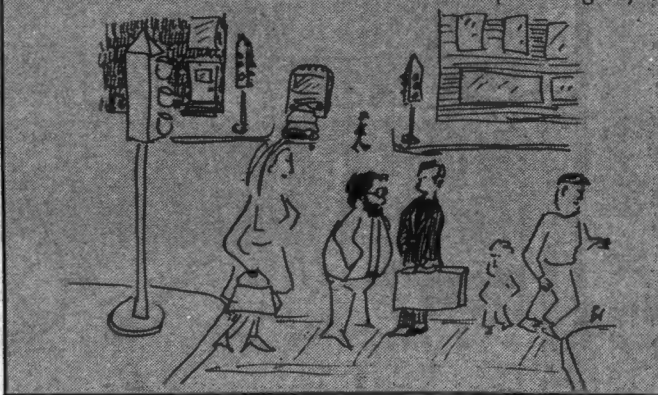
To the Editor:

I am aghast! I cannot believe nor accept the biased, conformist attitude Mr. Ryckborst ("What-U-Wear", Gateway, Oct. 23, '86) chooses to adopt toward the pile of mindless twaddle that makes up our present "norms" of physical appearance. He agrees that abnormality is looked upon negatively, but he does not suggest that anything can be done about such superficiality, save for abject conformism.

Mr. Ryckborst has obviously not been confronted by the utter hostility that is manifested against those who are not "normal" in appearance. I have worked with handicapped individuals for many years and I have seen them derided, abused, leered at, have things thrown at them from passing cars, and be shunned in all kinds of social settings merely because they "looked funny". As a fat man I am aware of discrimination and abuse, too. I recall the time I was crossing Jasper Avenue at 100th Street during rush hour. A post-adolescent, yuppie-aspirant in a business suit confronted me in the middle of the intersection, blocked my way, and screamed in my face: "God damn it, you look fucking stupid!"

At the time it happened, I edged around the screamer and skulked away feeling awful. Now I know I would knock the snivelling winnet down and soil his suit, because I have come to understand that superficial norms of appearance are bastions of bigotry, not gauges of success.

Wm. Shiell
Arts (after degree)



Drugs and Yogurt

To the Editor:

If Students Council is so hot to trot on local issues how about dealing with the price of yogurt in the Ed North cafeteria? And how about dealing with the fact that Student Health is dispensing brand name drugs when far cheaper generics are available?

C. Strong
Grad. Studies

A letter to Marc...

To the Editor:

As I was commenting to Franz, as he changed the kitty litter in Booboo's box, Marc Simao's letters to Keri seem ridiculously directionless. Franz looked at me and agreed as he removed the last dried turd from the box. He'd been depressed lately, as his wife had just run off to Bohemia with a one-armed violin player. He had picked up Gwendolyn in his old Matador on Thursday morning, while Franz was out selling life insurance policies to Hare Krishnas in the airport lobby.

It was in the lobby of O'Hare that I first met Franz. He was in a heated argument with Gwendolyn about Ramone's delinquency, when I intervened. That hadn't been the first time they'd fought about Ramone. For a few months now Ramone had been selling Aqua Velva to the drunks on 96th Street. One of the hoods had chased him and beaten him about the face and neck with a broken pool cue. As I related all this, Franz chuckled and inadvertently dropped Booboo's deposits, sending them skidding across the linoleum. He recommended that, to air our grievance, we commit it to paper and send it in.

P. Sparrow-Clarke
Science III
G. Pohl
Science IV

More meat

To the Editor:

I found the introduction to your story on Food Services' use of Gainer's products (Oct. 28) rather interesting. "Students who want to boycott Gainers products..." Does this indicate that the article was addressed only to those students who support the union in this dispute, or that such support is official or unofficial Gateway policy? If Food Services was to begin boycotting Gainers, would the Gateway run a story beginning, "Students who want to support Gainer's..."?

Perhaps that is rather far-fetched: surely no one intelligent enough to be a university student could be so reactionary as to support management in a labour dispute. Jerk them knees, Gateway! Maintain that mediocrity!

Michel Murray
Arts III

"I can't give you a brain but I can give you a diploma."

The Wizard of Oz
to the Scarecrow

The Gateway

The Gateway is the newspaper of the University of Alberta students. Contents are the responsibility of the Editor-in-Chief. All opinions are signed by the writer and do not necessarily reflect the views of the Gateway. News copy deadlines are 12 noon Mondays and Wednesdays. Newsroom: Rm 282 (ph. 432-5168). Advertising: Rm 256D (ph. 432-4241), Students' Union Building, U of A, Edmonton, Alberta, T6G 2G7. Readership is 25,000. The Gateway is a member of Canadian University Press.

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Serendipity was the order of the day as Cam, Emma, Colleen, and Randal gathered for tea outside of the hallowed halls. Glenn and William grinned happily as they lit into cucumber sandwiches prepared by Melinda Vester, Dragos Ruiu, and that woman of the world Krista Solie. "But there's no chocolate," whined Kathleen to Roberta who shrugged knowingly and said, "I think Daddy-O decided it would be unprofessional." "Well," sighed Sherri Ritchie and Suzanne, "we're not getting any either." Alan and Moreen winked knowingly as Ken, Mathieu, Keith, and Stephen ran off to plan a mini-revolution. "Who's idea was tea anyway," demanded Geoff Haynes. Bruce Gardave ducked and Rob Schmidt said he needed sleep. John Watson ran off for clotted cream while Mark, Juanita, and George were left alone to clean the samovar.

TECHNOMAN

A depressed Technoman visits Professor Cumulus for help.

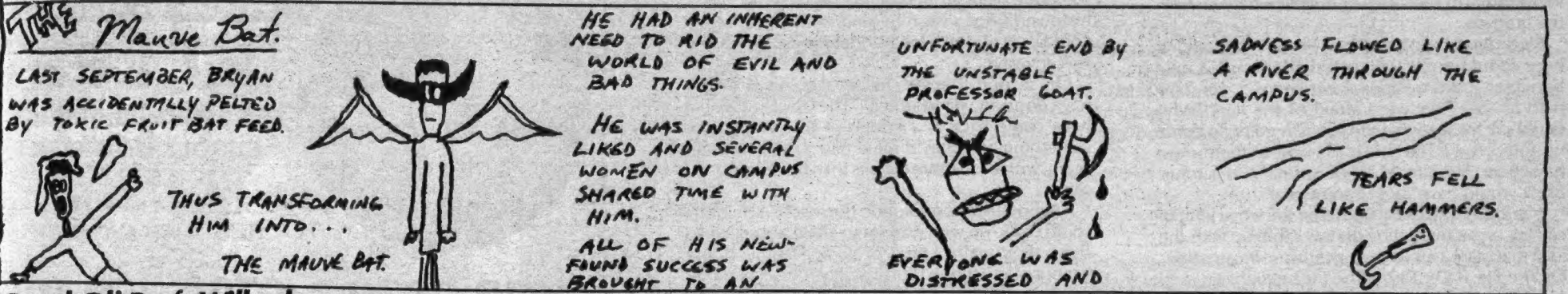
I really don't see why you're so depressed!

You are just being negative, that's all.

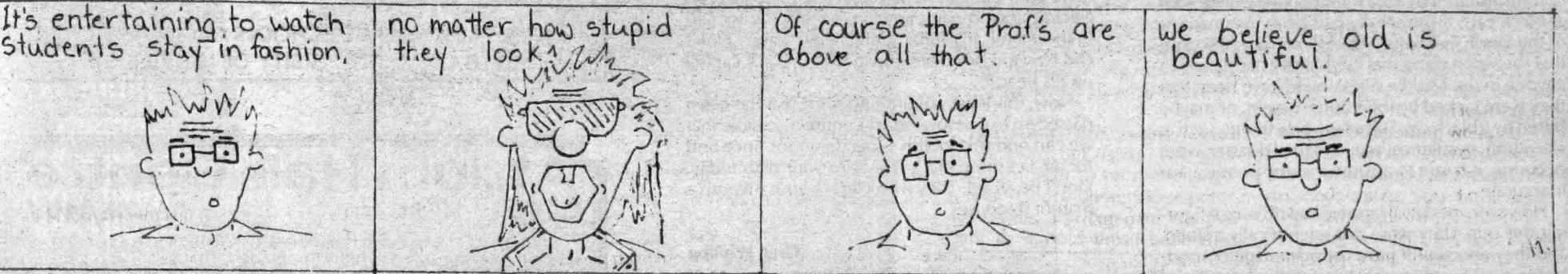
Kill Comics



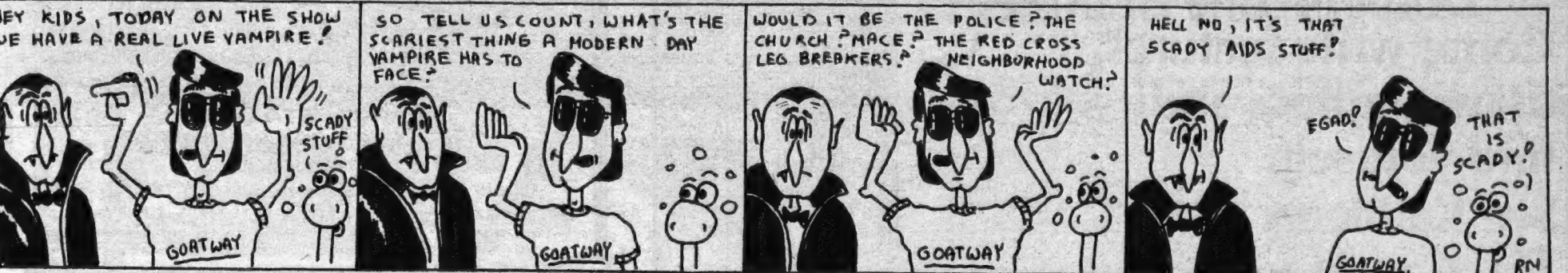
The Mauve Bat



Good Ol' Prof. Wilkerbean



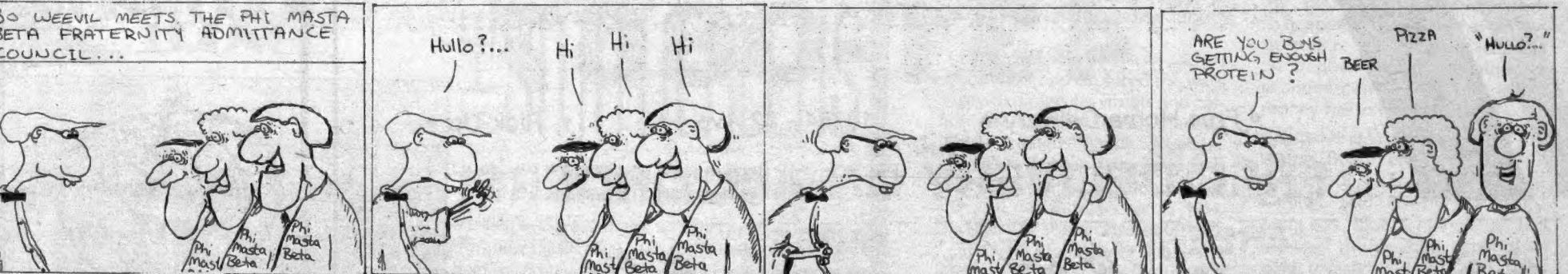
Johnny Everly



The Worse the Better



Bo Weevil



Unknown Faculty



Humour



Frightening felines

Do you let black cats cross your path? Or do you attempt to parallel their direction and wind up walking sideways into brick walls and swimming pools? If the latter, reading this column should cure you.

The ridiculous superstition about black cats arose from several factors during the Middle Ages. In the first place, your average medieval serf didn't like cats all that much. Bumper stickers reading "Have you kicked a cat today?" could be seen on the hungry oxen used by these hungry farmers to pull their plows. The cats simply weren't doing their job of keeping the rat population down, and serfs all over were coming down with the plague as a result. It also didn't help that cats could see in the dark and were often out in the fields, ignoring the fact that the sun wasn't out, instead of cowering sensibly in the caves or huts or whatever with the humans.

Black was unpopular too. We are not talking here about people who could afford to put up a bunch of sodium-vapor street lamps...er, cow path lamps. They were afraid of the dark. Who could say for sure that the sun was going to come up tomorrow? The threat of night to them must have been like the threat of nuclear war is to us. Black would have caused some *real* stress.

Naturally, a black cat had to be the worst kind of cat. So, some marketing genius came up with the idea that black cats were — get this — *Incarnations Of The Devil On Earth*. The idea caught on, and probably even caused panic in the cow paths.

Think about that for a minute. There were a lot of black cats. If they really had been incarnations of the Devil, evil would have been spread so thin that the worst thing that could have happened to anyone in the Middle Ages would have been that they were kicked by their hungry oxen, or maybe bitten by a black cat. Since far worse things, such as starvation, pestilence, war, and total disaster, were occurring, it is safe to assume that the premise was inaccurate.

However, medieval farmers had no way of figuring this out. They were not scientifically trained, and they also didn't have the advantage of mod-

ern Hewlett-Packard calculators on which they could figure out the total amount of evil and divide it by the number of black cats.

What could they do? It was hard enough to stay alive without having to worry about a black cat sneaking into their huts to steal their souls. Killing all black cats would have been one answer, but that wasn't a practical solution. As I mentioned before, there were a lot of black cats, and your average medieval serf simply didn't have time to go around hunting them down, what with farming keeping the hut free of rats and all. Not only that, but the feudal baron (who was the landlord and the really big cheese at the time) probably owned the only black cat in the neighborhood, and if someone went around killing his landlord's pets, his own lifespan wasn't going to be anything he could brag about to his grandchildren. (Not that it was anyway).

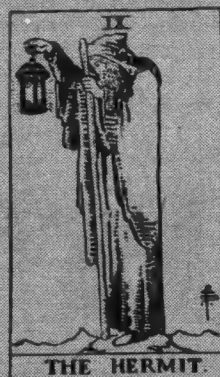
On second thought, killing the cats wouldn't have done any good after all. The Devil just would have come back as a bunch of black rabbits or something and they'd have had to start all over again, with even more rabbits than there had been cats.

Anyhow, the best solution the medieval farmers could come up with was not to allow a black cat to cross their paths, thus providing us with the famous superstition. Surprisingly, the idea didn't die during the Renaissance. Black cats continued to be avoided. You want proof? Ask yourself. "Did Michaelangelo paint any famous black cats? Did Brahe name any lunar craters *Felis Cattus Noir*? Did Newton postulate gravity after a black cat fell on his head?"

Now, this legacy of unreasonable fear has been passed on to us. However, it's entirely possible that we can end this foolish superstition for once and for all. Let some black cats cross your path today. Don't be afraid. They won't attack you. Are you a man or a mouse?

Greg Whiting

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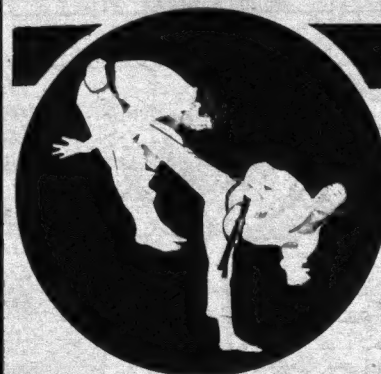
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Smatterings

Randal Smathers

Of boycotts

There is a certain columnist in, as he would say, Our Town, who automatically supports so many causes they should make the Nordic Bandwagon jump the demonstration sport of the '88 Calgary games in his honor. I thought his was an isolated case in Alberta until recently.

It seems that gay rights groups in the U.S. and Canada are advocating the boycott of Coors beer. Given the demographics of the average beer drinker, which a recent study showed as heavily male blue-collar, that boycott must upset A. Coors and Co. a bunch.

Almost as much as George Clinton, the master of outrageous funk, deciding to join the "ain't gonna play Sun City" movement upset P. Botha, Prime Minister of South Africa. A quick count of the "Silver Bullets" in any bar in town will show it to be about as effective, too.

The point here, really, is not about beer, but rights. The gays have the right to try and change Adolph Coors' conservative political beliefs. The company has the right to uphold those beliefs by

offering financial support to any political or social group it desires.

Then there is the vast majority's right to ignore it all as just another silly boycott.

The Gainer's boycott is another fine example. Many people have never considered any political messages they are sending by supporting this action, they just accept it.

Recently, an acquaintance wondered aloud how the actor who does the "Ernest and Vern" ads could possibly be doing Gainer's meat commercials. Perhaps because he doesn't know about the boycott, or perhaps because he believes in the individual freedom to work as he pleases. Perhaps he just doesn't want to get involved. In a free society, it is his right to choose.

Bandwagons notoriously require a black and white view of life. Only zebras and referees see life this way, and I'm not too sure about referees. Supporting or opposing boycotts without consideration is a precipitous move and should be avoided, unless you want Eddie Knee-jerk's job.

Nobel research used for Star Wars

TORONTO (CUP) — A University of Toronto professor has won the Nobel Prize for Chemistry, for his pioneering research on molecular reactions.

John Polanyi shared the award with two American professors. He is the fifth Canadian to be distinguished with the award.

Ironically, Polanyi's research has been used for laser technology that will likely be used for the U.S. Strategic Defence Initiative, to which the quiet, modest Polanyi is vehemently opposed.

"Yes, it is ironic," Polanyi told an Oct. 15 news conference held at U of T just two hours after he received notice of the award. "And I don't blanch if you say that there seems to be a contradiction. But basic research has always been used for many applications, some good, some ill."

Polanyi explained that he and his researchers had explored the ways in which molecules vibrate and collide and found a certain reaction which created "highly vibration-excited molecules". His discoveries led directly to the development of the first vibrational laser in 1964, and the first chemical laser in 1965.

The vibrational laser has been used to produce the first instrument proposed in the development of SDI.

Polanyi calls Stars Wars "a hare-brained application" of his research, but maintains that for every such application, there are twenty beneficial ones.

"Just this morning I got a call from a young woman whose eyesight had been restored through an operation with a laser," said Polanyi. "She was calling to thank me."

Other beneficial uses for the vibrational laser include microcircui-

try (making marks on microchips), repairing leaking blood vessels, freeing up clogged arteries, and stapling detached retinas. The laser has also been used by tailors for cutting cloth, and in the auto industry for welding.

Polanyi feels we should avoid the "obsessive fear of the by-products of technology", and that the nuclear threat can be removed through politics, not science.

"SDI is a gadget, and gadgets will not save us. Only negotiation and a new attitude toward the settlement of differences will."

Polanyi referred to the current atmosphere of underfunding which he says is hurting researchers in Canada. He hopes that his Nobel Prize will help Canada to recognize the "good science research which is happening here. It has always been here — we are just focusing on it now. And being attentive includes spending money, and that money has to be consistent."

Geraldine Wallace, Chair of Research Board at U of T and a member of the Science Council of Canada, said Polanyi's achievement was "bloody marvelous" and stressed the positive applications of his research. "Let's be non-Canadian about this. Let's celebrate some heroes."

Polanyi received his doctorate in England, but has taught at U of T for 30 years.

Polanyi was awarded the Nobel Prize with Dudley Herschbach of Harvard, and Yuan Lee of the University of California at Berkeley.

This is the second Nobel Prize to be awarded at U of T. Frederick Banting and John Macleod received the prize for the discovery of insulin in 1923.

"South Africa today is a police state."

South African situation is chaotic

by John Watson

The South African government controls all of the news that comes out of that country. And although reports have been sparse since the state of emergency was re-imposed in June, the situation is still chaotic.

That is the feeling of Reverend Brian Burchfield who discussed the situation in South Africa as it was at the time he was thrown out of the country last July.

Rev. Burchfield spoke in Athabasca Hall last Monday to a group of about ten people.

"Stories told by the South African government were not at all our experience," said Burchfield.

He described the situation as a government fighting its people. "South Africa today is a police state," Burchfield said. There was over 22,000 people in detention in the country.

According to state law, anyone can be put in jail for up to six months without charges being laid.

But Burchfield said the government does not stop at harassment and detention, the government, he said, is responsible for much of the terrorism that has gone on in the country.

Crossroads squatter camp housed about 100,000 people until it burned earlier this year. At that

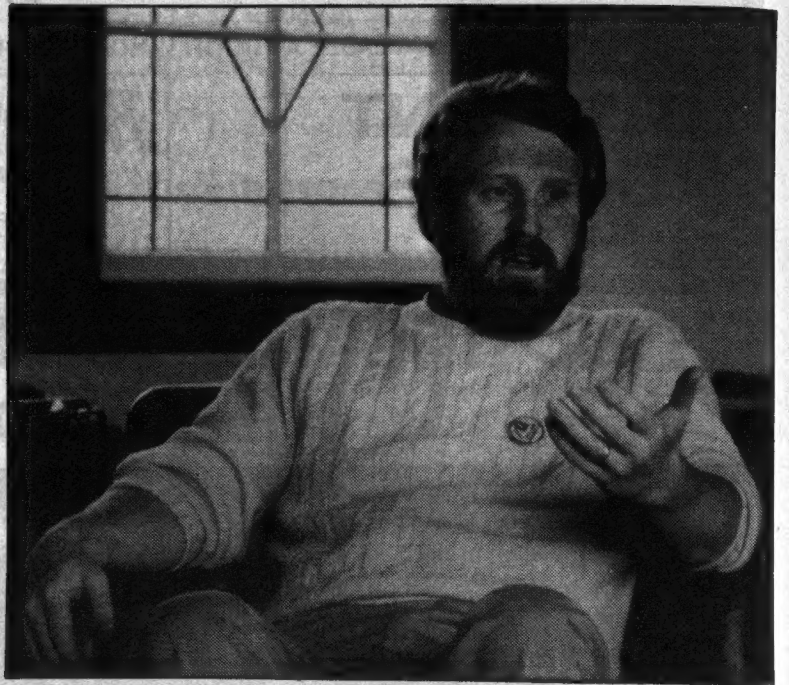
time it was reported to be black on black violence. Burchfield tells a different story.

"At the first instant Crossroads started to burn, it was reported to be sophisticated state terrorism wearing the mask of black on black violence," he said.

The police organized and helped carry out the burning of the camp. They were responsible for arming the vigilantes.

"Police fired in the tear gas," said Burchfield, "and the vigilantes would move in and set it (the camp) on fire."

The one organization that opposes the government is the African



Rev. Brian Burchfield

photo John Watson



Graphic: Manitoban

National Conference (ANC). It is accused of being Communist-backed.

"Everything we hear about the ANC is propaganda," warned Burchfield. "Why does resistance always have to be Communist inspired?"

He said all the ANC wants is contained in the Freedom Charter. It amounts to withdrawal of troops, release of political prisoners, and unbanning of political organizations.

If the ANC is receiving support from the eastern bloc nations, it is only because they cannot get anything from the west.

"The U.S. could not be organizing a more effective agenda to push the ANC to the east if it wanted to," said Burchfield.

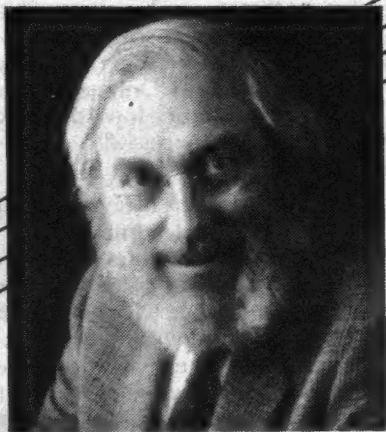
The logic behind the policy of apartheid is a great concern to the Reverend.

"They do what they do in the name of Jesus," he said. "They root it in a distorted reading of the Bible."

Rev. Burchfield likened the system to a cake. "It's a rotten cake," he said. "Can you reform a rotten cake? No, you bake a new one."

"You ought to oppose them," he said.

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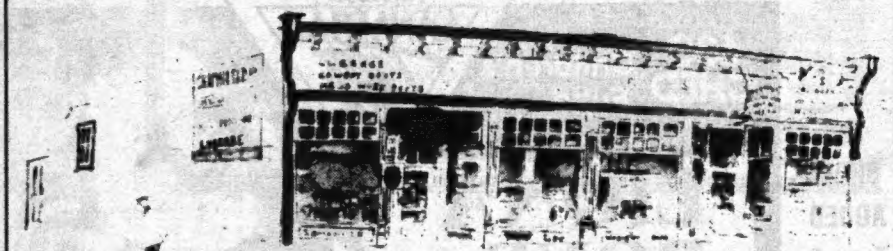
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Entertainment

It all started from a medical mistake

Montanaro mixes media with dance

interview by Dragos Ruiu

Michael Montanaro is a dancer because his parents once thought he was epileptic. "It all started from a medical mistake!" the thin, tall dancer tells with a smile.

"My parents started me in tap dancing lessons when I was three because they mistakenly thought I might be epileptic. They assumed that I could hold a full time job teaching dancing even if I was epileptic." From that mistake was born a passion for rhythm and movement.

"Musical theatre was my first love. From there I went to dancing. I went from New York, to Boston, and then to Montreal." In Montreal, Michael danced with and became artistic director of Le Grupe de la Place Royale. Eventually, he formed his own troupe. His troupe takes the concepts he started to develop in Le Grupe and forms them into an integrated media show on the avant garde edge of dancing.

"I evolved from traditional dancing, outgrowing it like puberty. I don't mean to put it down because we moved up from it and didn't really break with it," he says.

Michael's particular form of entertainment grew out of classical ballet and he considers it more flexible. "It lets you use the full scope of your intelligence. The dancer is not just a human machine... We started out by throwing out all the decoration (in traditional dance), and experimenting. I feel as if an integrated approach lets the audience think, and the performers get something from the audience as well."

His troupe can be classified under the ever-burgeoning umbrella of 'multi-media art'. His shows combine dancing, video, films, and slides with live and recorded music into an organic creation. In the ranks of the likes of Philip Glass and Laurie Anderson, Montanaro says, "Performances of this are the ambience of the eighties, a slice of life, so to speak. People like Laurie Anderson and Philip Glass are opening a lot of doors these days."

"We are in a new Renaissance," says Montanaro. "The 80's are a time when wild variety is being accepted. It's surprising, but a group like ours is considered commercial even though we are innovative. Art no longer has to specialize in one area. With integrated media we can show the interaction between the human and the not-alive."

"We use technology, like computer animation, but we don't use it just for the sake of using it. Before using something like film, we ask ourselves 'do we really need this to portray what we want?'" he says.

"These different technologies let us portray different concepts. Videos, for instance, let you portray time very effectively in a way that you couldn't normally do on stage. We use them if we have to show any massive amounts of information in a short time. And we use slides often to portray oversized and large objects."

"The dancing, music, lights, and the technology all have to fit together to form

one cohesive unit." He then describes one particular instance where he used a video monitor to show a bartender from the waist up. "The performer would bend over and the video image would light the performer's cigarette," then with stage tricks the performer's cigarette would light.

He then describes one particular instance where he used a video monitor to show a bartender from the waist up. "The performer would bend over and the video image would light the performer's cigarette," then with stage tricks the performer's cigarette would light.

The components of Montanaro's shows grow together. "I usually compose a little section of movement and then go over to the piano and compose some music for it. I don't do a dance and the music afterwards or the other way around. It all grows at the same time." In case you haven't figured it out, Michael composes the troupe's music as well as choreographing it.

He worked his way through dance school as a bar band drummer, and he derives his shows from his musical as well as dance experience. "I find that, being a drummer, I am drawn to more rhythmical music, but that has not stopped me from using melodic pieces as well," he relates. "I like to let my pieces develop a life of their own, and I only direct their direction. I am not afraid if it starts to take off on a tangent."

Most of the pieces his group performs are arranged by "a committee of four" members of the group. They give themselves a lot of room and don't feel the need to be bound by traditional dance, but "we aren't afraid of looking at what we may have discarded from classic dance to see if it is useful," Michael says.

The show his group will be putting on at SUB Theatre Sunday night will consist of two parts, the first 900 *Seconds of Eight* being a preview of sorts of a piece that will be presented next year. "It's about the rhythm and the ridiculous," he says with enthusiasm and energy. "It's very interestingly set; people in the audience stand up with remote controls and change what is going on on-stage. A spy story goes on in the lobby outside the theatre..."

The main piece being performed, *East of Egypt*, is named for the mood it sets. *East of Egypt*, that's Israeli! People say. But that's not it. The name is a play on words, *East of Eden*, and all that, but it's really named for the feeling of the whole thing."

"I feel very lucky because, as an artist, I am allowed to project my imagination for others." As for his troupe, he says, "We are lucky because we all clicked together. We are not very tightly knit like a family, but when we work together we are like one person."

As for the future, he would like "to let the group grow, so that we could concentrate our energies in the creative aspects and worry less about the administrative side of things. It's something we do ourselves right now." Although his current tour only has Canadian dates, his next tour is planning to take a dip into the States as well.

"I really can't imagine doing anything else besides dancing," Michael Montanaro concludes.

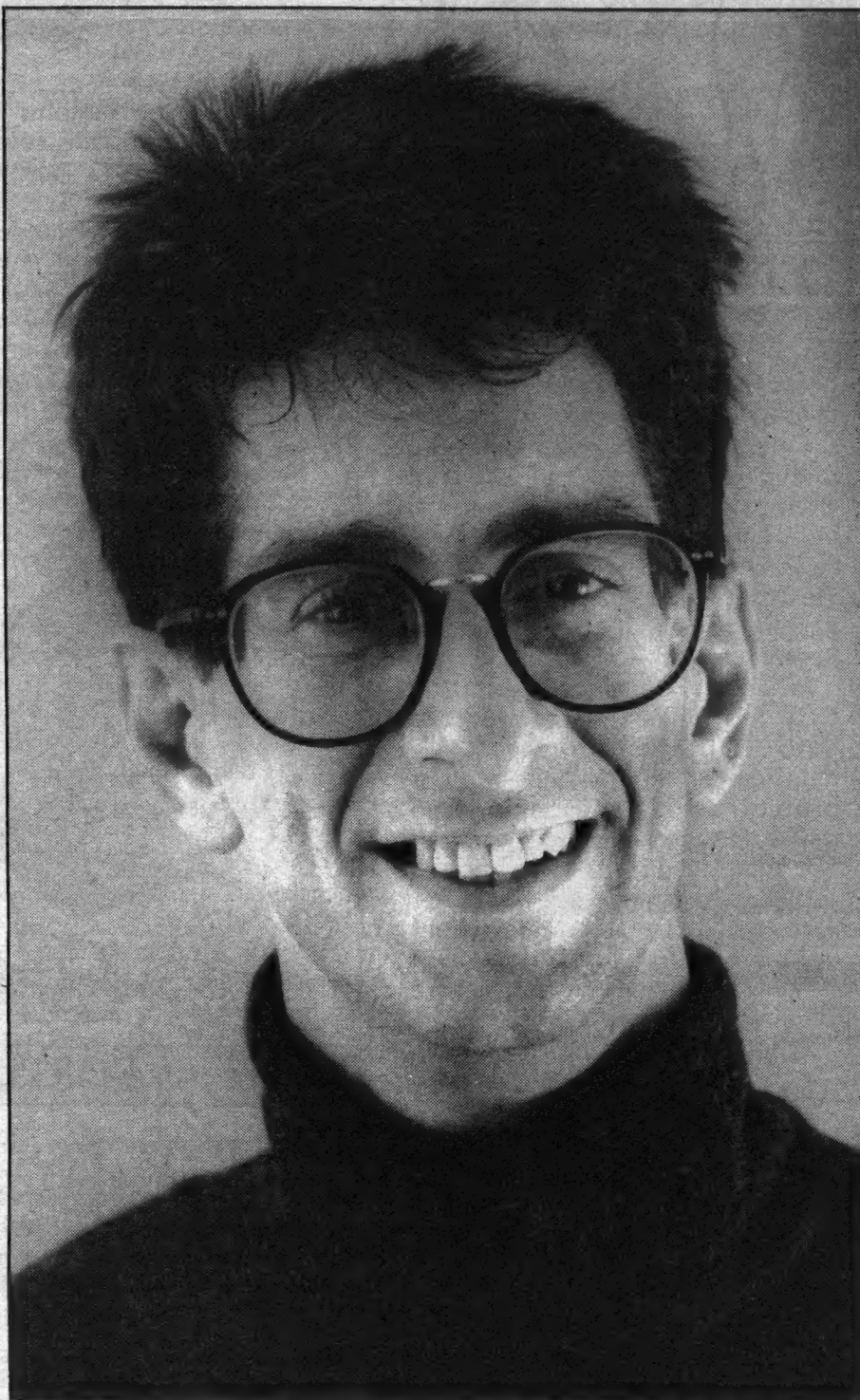


photo Rob Schmidt

Einstein — the anguish of genius

interview by Roberta Franchuk

Albert Einstein was one of the greatest scientific minds ever. His thoughts revolutionized the way we think of the universe around us, and the potential of all his ideas is still not fully understood even today. Yet Einstein was also very humanistic, fond of children and deeply concerned about the human race.

It is this essential contradiction between his work's awesome potential as expressed in the creation of the atomic bomb, and his pacifist beliefs that actor Peter Boretski sees as the major anguish in Einstein's life.

Boretski portrays the great scientist in a one-man show called *Einstein* opening at the Kaasa Theatre Oct. 31. The play is set in Einstein's study at Princeton on his 70th birthday, and features Einstein's reminiscences of his life, his work, and his ideas.

Boretski, who has been playing this role for 2½ years, says the creation of the

character is always fascinating — "every night I find another nuance."

According to Boretski, Einstein's pacifism sprung from his deeply held beliefs. "He believed strongly in a harmony in the cosmos, which to him was God." Ironically, he was not a practicing Jew, but his persecution by the Nazis in World War II forced him to make his pacifism active. He fled to America and finally joined in the work to develop the atomic bomb. He had not fully realized the potential of his work, and he "was appalled at the destruction the bomb created in Japan," explains Boretski.

After this, "coming to grips with what the world was doing to itself because of his work was his major dilemma." He began to fear that "he was coming too close to discovering the creation that man would use to destroy God's creation."

Yet his genius could not be ignored. Boretski says, "Einstein was a workaholic... he was driven by something other than a desire for anything." He believed that "he

must continue to split the elements of the world into their tiniest possible forms."

Boretski endeavors to show people "the life of turmoil that a genius has to live... it's like having a cancer."

The format of the one-man show is "tiring... it's exhausting to speak for 90 minutes, but I look forward to it. The audience gives a great deal — they are extremely attentive and perceptive." Not having another actor to play off is not a problem — "the vibrations from the audience are equal to those from another actor."

The research into Einstein's character, both by Boretski and the playwright, Gabriel Emanuel, included biographies, letters, and newsreels of Einstein. During this investigation, Boretski says, "I found insights into myself."

Einstein "showed me how to grow old more gracefully."

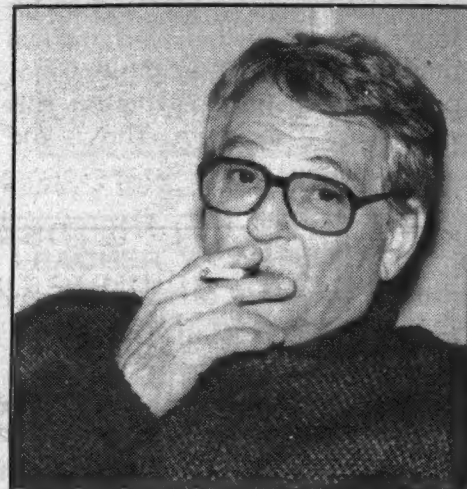


photo Rob Schmidt

"Einstein was a workaholic... he was driven by something other than a desire for everything."

The wind rustles. A bitter, chilling wind bites into your neck and howling is heard in the distance. Yes kids, the scary monsters are coming. Run, hide, and beware. Halloween is almost upon us.

The fearful legends of Halloween are deeply rooted in the occult. At this time of year the occult seems to be popping up around us (or is this just another ploy from the candy manufacturers). But unlike the legends of old, nowadays, the scariest monsters we see are little kids who will accost you for candy. If you think they aren't scary just you try to avoid giving them candy and await their wrath!

Yet, behind all the playfulness of this occasion, there lie some pretty incredible origins for the customs we have to this day. Halloween used to be considered a fearful day when the dead and undead could rise and



origin of the cats you see on so many halloween decorations.

One of their legends involved a miser named Jack. He was not allowed to enter Heaven because of his penny pinching, and he was barred from Hell because he tricked the Devil. As a result he was doomed to roam the earth with his lantern. Remember Jack-O-Lanterns . . .

When the Romans conquered the Celts this holiday metamorphosed further. The Romans traditionally held feasts honoring their goddess of fruits, *Pomona*. And they believed that eating apples would ward off evil spirits. Hence — bobbing for apples. Interestingly, they also believed that if a girl ate an apple in front of a mirror she would see the vision of her future lover. Perhaps there were fewer mirrors in those days.

When Christianity took its grip on

the world, these customs further mutated. The Christians celebrated All Saints Day on Nov. 1 and Oct. 31 became All Hallows Eve. In the Eleventh Century St. Odillo, an abbot

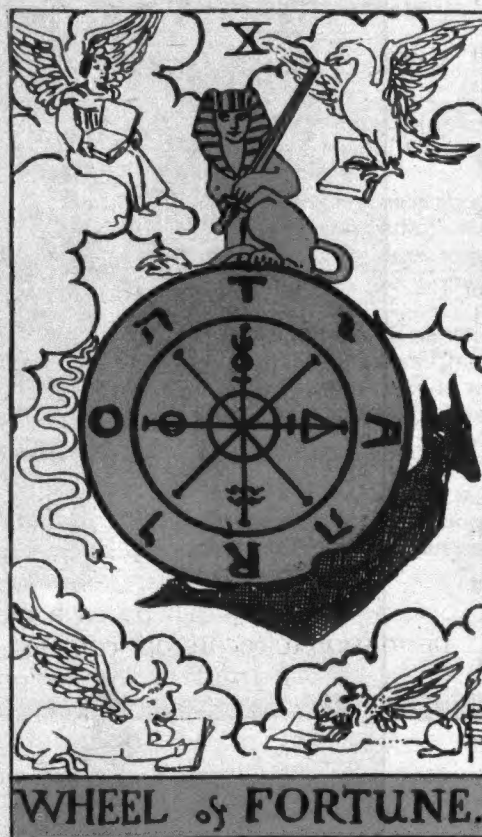
from Northern France and Italy. They spread through the traveling gypsies into the rest of the world.

Originally from Egypt, Tarot has changed over the centuries and is the ancestor of our modern cards. It's somehow fitting that these once magic, ordinary playing cards are among the favorite tools of modern magicians.

The Tarot consist of a 22 card Major Arcana and a 56 card Lesser Arcana. The Lesser Arcana consists of cards numbered one through ten, a Page (modern Jack), Queen and King in four different suits (Wands, Cups, Swords, and Pentacles). This is what became modern playing cards.

The Major Arcana is the popular conception of Tarot cards. It consists of 22 titled cards with names like 'Death', 'The Fool', 'The Devil', 'The Lovers'. These are the "powerful" cards of the deck. All of the cards in both Arcanas each have some unique pictures that is iconic of the meaning and significance of the cards. The placement and orientation of the cards also affects their meaning. Their value can also be changed by cards next to them.

Fortune telling is an art indeed,



occupy the earth as will-o-wisps, ghosts and other spirits. In these enlightened times, nobody believes a word of it. (Did you just hear a chain rattle? Nah, must have been your imagination.)

The origins of Halloween, which means literally "The Eve of All Hallows", are difficult to trace, but it seems certain that they are Celtic. Original Celtic religion was Sun worship based. They would celebrate the Summer and Winter Solstices as well as the Spring and Autumn Equinoxes. These last two were called *Beltane* and *Samhain* (pronounced *Sowin*) respectively and it is from this last holy-day that our modern holiday was derived.

The Celtic religion abounded with superstition. They believed that evil men's souls became animals as punishments. For this reason cats were sacred to them. This is the

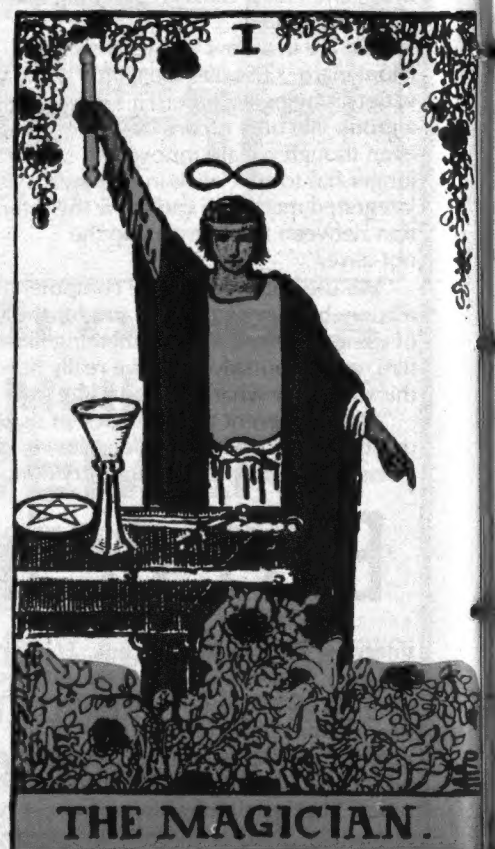


of the Cluny Monastery, established All Souls Day on Nov. 2. With this day came the custom of "souling", begging for cakes in remembrance of the dead. The origins of "Trick or Treat"!

Eventually all these customs and other portions of the occult melded together to form the day we call Halloween. A day deeply rooted in black magic, fortune telling and the occult.

This is a traditional day for witches, fortune tellers, mystics, and magicians alike. On this day our sensibilities soften and we validate the "Black Arts".

We see fortune tellers and tarot readers and believe in the magic of what they tell us. Interestingly enough, Tarot cards as we know them today also find their roots in the same places Halloween comes from. The modern cards originate



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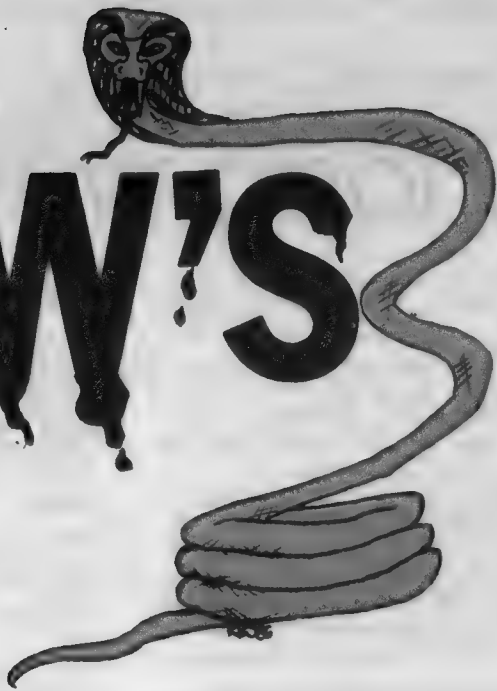
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because one has to not only remember the meanings of the cards, but be able to weave these meanings into a convincing story line as well. Likely the custom of telling stories

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Melinda Vester spoke to one such individual about his arts:

Magic is a secret business, so when I entered "Willard's House of Magic" I was asked for identification proving my affiliation with "The Gateway". This gave the interview a sense of mystery from the start. Freddie Willard then told me the reason for such secrecy is that spies often try to steal illusions from their competitors. To the dismay of the magic community, there are also some "magicians" that publicly reveal the secrets of illusions. These kinds of people are likely to bring the wrath of the magic community on themselves in the form of legal action. Skepticism is difficult enough to contend with without people giving away secrets.

A magician's livelihood depends on keeping the audience in awe. If the secret of an illusion is revealed, the wonder is gone. Freddie Willard is a master illusionist who, even in a simple conversation, can keep you spellbound. Although he gave me permission to record our conversation, I got the distinct impression that he didn't want me to. Our conversation was so engrossing that before I knew it, it was over. I hadn't

gotten anywhere near my tape recorder. (Interestingly enough, the film that I shot turned up blank...). He says that magic takes talent, study and hard work. He should know.

You could not find a more accomplished magician than Freddie Willard, who has performed magic professionally for 31 years (41 if you include his time as an amateur). He is well known in magic societies all over the world and has over 130 magical inventions to his name — all under copyrights, of course.

There are always young people in Mr. Willard's shop and he willingly shows them how to perform magic with the items they buy. (He will perform any trick in the shop, but until it is sold, he will not reveal the secret.) When Mr. Willard comes across an exceptionally talented youth, he takes him under his wing as a protégé. He has two so far.



place. Now, he is the man to amaze audiences by performing miracles.

Although Mr. Willard is not on the stage anymore, he is still very involved with magic. His major concern is for magic's reputation, he does not want people to "degrade magic". He hopes illusion will remain enchanting in a world where there is very little enchantment left.

Mr. Willard made a point to say that you should be very careful when hiring a magician for parties, many performers are only concerned with lining their pockets. Their lack of ability as entertainers could destroy the illusion to their audiences. The magic must be protected!

At the end of our visit, Mr. Willard did what he called a simple, mechanical trick. He transformed a handkerchief into a cane... leaving me in a state of awe. I must say, Mr. Willard restored a sense of wonder to my life.

Magic is not a widely accepted belief in our society, but don't you ever have any nagging suspicions? Do Halloween, Tarot Readers, Magicians and all the other mystics prey on those suspicions. Or are they real? Until you are sure, maybe you should stay away from the high level bridge at night; especially at this time of year. Remember Sleepy Hollow...

Boo!

Story by:
Dragos Ruiu and
Melinda Vester
Graphic by:
Randal Smathers



Fortunately, Freddie Willard and his wife, Rita, love children so the young people that hang around the shop are not a bother. "Magic is a clean art," Mr. Willard said, and he feels great when young people are interested in it, "it keeps them off the street." He likes to see wonder in young faces just like his inspiration, a magician named Dante, whom Willard first saw when he was nine. Dante borrowed Freddie Willard's pocket watch and smashed it. To young Freddie's distress, Dante went on to other tricks carefully ignoring Freddie's squirms of concern. When he asked for his watch back, Dante pointed to three potatoes and asked Freddie to choose one. Dante sliced the chosen potato open and to Freddie's amazement, there, inside, was his watch. This performance inspired Freddie's dedication to magic for all time.

Now, Freddie has taken Dante's

accompany performances (that most modern magicians use) originates from Tarot readings and the histories that readers create during the divination. There are stories with each trick. The stories intrigue you, and keep your interest.

Though probably the most popular Tarot isn't the only method of divination practiced by mystics. Tea leaves, Tarot, and Palm Reading are scoffed at, but most people still retain a morbid curiosity about the future. They say, "I don't believe it for a second!", but when their fortune is being told their eyes widen, and the mystic receives their undivided attention.

Most people truly want to believe in magic. They want their world to be dramatic and surprising. The luck of the draw is not as romantic as a cosmic force controlling destiny. It is these hidden fantasies that mystics and magicians prey upon.

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You haven't come a long way baby

by Moreen Murray

Remember those cigarette ads in magazines, the ones with the slogan "You've come a long way, baby?" Well, according to video artist, Lisa Steele, we really haven't come that far.

Steele, now a resident of Toronto, came to Canada from the United States in 1968, a product of dissatisfaction with American foreign policy. She considers herself an "arts activist", one who is trying to change the way we perceive the arts, particularly in the medium of video/television. One of her prime concerns is how the media sees women.

Steele described the first program as a rough selection of footage, done over a short period of time. She recorded six hours and then edited down from there. Examples were chosen from the 1950's to present day, encompassing drama, comedy, and even the most banal: TV commercials. The message remains however, that despite some progress, women really haven't come that far in the eyes of the media.

Steele started off the program dealing

"...women really haven't come that far in the eyes of the media."

with TV commercials. These fixtures of programming have often become a sore point with feminists for their portrayal of women as ignorant, obedient creatures.

A Wisk commercial was first to be shown. Steele commented that there was an exaggerated sense of anxiety, particularly over a trivial matter such as laundry, and conflict between women, here to sisters. The older sister is the authority figure; however, the major voice of authority still comes from inside a washer — a male voice.

Next, an Oil of Olay commercial — although still concerned with aging and wrinkles, the woman in this ad is seen as pleasing herself — a successful businesswoman.

Then, a long distance commercial portraying a nervous mother returning to work and the support she receives from her daughter, long distance. This gives a positive image of bonding between women.

Finally, a Crest commercial with a woman as an authority figure. Steele commented that the women's movement did put pressure on advertising to change their portrayal of women, however, some of this is in fact a veneer. Pre-teen commercials, for example still pitch for physical appearance above all.

The next segment of the presentation

"TV commercials... have become a sore point with feminists for their portrayal of women as ignorant, obedient creatures."

dealt with a more positive image of women, their relationships with each other. From the 1950's the example of *The Honeymooners* was used — the women, both housewives, are together all the time, however, they are not as physical in their relationship as such present examples as *The Facts of Life* or *Kate and Allie* or such dramatic series as the new *L.A. Law*, where a discussion between an older and younger woman takes place. Here, there is support on both a personal and professional level. Ms. Steele believes this may signal a creation of more rounded female characters. Also, the women in these current programs are allowed to display affection for each other.

The second section deals with the changes which have been effected on the image given: a comparison of past with present image. Steele used the example of *I Dream of Jeannie*. The character of Jeannie is the ultimate male fantasy: the beautiful woman who grants every wish and calls her husband master. He in turn is patronizing her. She is ever domestic and does things to reinforce her, perfect woman

image. Steele commented that this image of a woman is so feminine as to be a caricature, and underneath there is a basic distrust of the power of women, in this case a magical power.

We need not delude ourselves into believing that things have changed all that much. Steele pointed out *Jack and Mike*, a series about a Yuppie couple. She is a journalist, he is a restaurateur and father figure husband. When she is on her own she is weak. The character often doubts herself and her ability to make decisions: her husband is the support figure. The contradictory image given here is that of a

by Lisa Steele and her co-artists, and was the focus of the presentation on Thursday evening.

Steele opened her own video presentation by stating that her work critiques the standard popular medium. It is an alternative to broadcast television. Her early work came out of a school of conceptual art, one of whose forms is performance art. She and other video artists were seeking a way to slow down television, to make it more intimate.

One of the reactions to regular television fodder, was a 1980 production, *Gloria*. Steele explained that this film was made as



career woman who should be able to stand on her own, but needs the support of a man.

The next section of the presentation dealt with women as figures of power. The first example is that of an animated children's cartoon "She-Ra". Here is a woman character who is powerful, however, she is not allowed to go into the excess of violence and weapons. This superhero has power but within limits — on the other hand, lack of violence and weapons provides a better example of conduct in the world.

Two drama series, *L.A. Law* and *Dynasty* deal with power in the real world. In *L.A. Law*, women are allowed to be feminine; however they must deal in their field on men's terms, that is by being aggressive and relentless. In *Dynasty* the popular nighttime soap, power is acquired by traditional methods. Danger is inherent to women seeking power — and power is perceived as having a cost for women — sacrificing love and family in order to succeed.

Steele concluded her lecture, by offering some alternatives to this situation. She stated, "It is one thing to critique or criticize, it is another to provide an alternative." The suggestions she offered are for the media to stop stereotyping all groups, and to support women's art as there is support for women's writing and women's music. She said that women need to put pressure on local stations, to set aside a time for women's programming, by and for women and their concerns. Also, there needs to be more concern for independent production. This need for independent production has been realized

a reaction to *An Unmarried Woman*.

For this production, Ms. Steele drew upon her experience in dealing with battered women at a shelter for women in Toronto.

The format of this film is like a real-life soap opera. The title character is someone to whom things happen, not someone who is in charge of her life. She is meek, with very little education; however, she talks a great deal. She is a single mother, on welfare, who is sometimes neglectful of her duties. It is a very realistic portrait of how some women actually live, and the problems they have dealing with their situation and how to get out of it. There is a positive ending to this, with *Gloria* learning to stand on her own and deal with the traumas she is faced with. The production is an admirable alternative to regular programming.

The second video was *Working the Double Shift* or *changing politics on the domestic front*. This production dealt with a series of images, collected from television advertising where women are seen as controlling the household economics. Women are also seen as cleaning and dealing with the lower jobs in life, a true representation is lacking and women's values are absent. The video proclaims that media is still patriarchal, racist and heterosexist. It further proposes that we live in a restricted society controlled by a few, who

"Pre-teen commercials... still pitch for physical appearance above all."

decide who we are and how we should be portrayed.

Steele's presentation and opinions may be hard for some people to accept, but then again, for women, so is the media's portrayal of who we are, what we think and what we experience.

Interview by Moreen Murray

Interview by Moreen Murray

Video artist Lisa Steele was in Edmonton recently to present *Images of Women*, a visual discussion of the media's image of women and also some of her own creative work in video. Since 1981, Steele has been teaching at the Ontario College of Art, specializing in experimental video. Among her accomplishments are being founding editor of *Fuse* magazine.

Gateway: What first interested you in this area?

Lisa Steele: I originally started out as a photographer, and was a member of a photography co-op in Toronto. An opportunity came up to teach video to students and I took a workshop for background to teach others.

Gateway: And an interest in the study of women and images...

Steele: That started back in high school, doing film reviews for the school paper, around 1967, and I have written before about women and images from a journalistic angle. It's just been my interest for a long time, the shallowness of modern culture.

Gateway: Which program or programs, in the past, do you feel were most damaging to women and why?

Steele: Well, not necessarily damaging, more a cause and effect relationship. Generally, in the past there was an absence of the presence of working women — this was quite dramatic. Women could work, but in more traditional occupations such as teachers, secretaries, nurses.

Gateway: What were the positive images of women to come from the past?

Steele: *The Honeymooners* for example, Alice is a strong character and the old Lucille Ball *I Love Lucy*, but the majority of series and films from the 1950's onwards went back on the era of strong women of the 1940's. It was sort of a reaction to women's strength in the workforce during the war years — to one of dependence. There became a drying up of roles for women — or women in anxiety/alienation films or fluff.

Gateway: Do you see progressive images for women today?

Steele: Yes, for example *Golden Girls*, given that there are identifiable scenarios — romance, dependence on men and a comfortable living situation for older women. These older women are perceived as human beings — have sexual lives and a camaraderie. I think that it's important to point out that there are women writers on the show. Also *Kate and Allie* which deals with two divorced single mothers, *Airwaves* on CBC, a mother/daughter relationship all demonstrate bonding between women. A little further back, *Mary Hartman, Mary Hartman* — it had an interesting narrative structure and some substance — a rebellion against the soap opera image of women.

Gateway: Do you feel that today's young women will receive a more positive image of women, visa vi such negative images as rock videos?

Steele: Well, I don't want to say what is wrong. I don't believe in censorship. It's hard to say things haven't changed all that much.

Gateway: How can women change their image in the media?

Steele: Well, first of all we need to understand that this should be a reform, not a revolution. We should be fighting against what is happening instead of acquiescing. We also need to know where to go in order to change things. Less reports on the status of women and more action.

Gateway: How do you propose we instrument these changes?

Steele: First, we need to move women into positions of control. But, on a more grassroots level, we need to develop women's skills into taking part in the broadcast media, such as women training themselves to handle equipment, etc. The present level of instruction is that of high technology a hierarchy presently controlled by men, where what the machine can do is more important than the production. Some independent filmmakers use women crews — in television they do not. Women need to be trained in the technical aspect and to be political voices in the media.

Simplification makes *River* run dry

Where the River Runs Black
Famous Players

review by Krista Solle

Turning a fable into a movie is difficult. To preserve the tone of the story one must maintain simplicity without becoming simplistic. *Where the River Runs Black* is such a movie. It is a fable about nature. Sometimes this film succeeds in its mission of telling the story simply and elegantly, but at other times the story becomes dull and predictable.

The plot concerns Lazaro (Alessandro Rabelo), a boy who represents nature. His birth is clouded in mystery. His mother is a mysterious woman who can turn into a dolphin and who lives where the river runs black. (Hence the title.) His father, a young priest, discovered her naked while canoeing down the river. He is seduced by her beauty.

Later, when he leaves her, he is punished for this transgression by a giant anaconda which drags him underwater.

The product of this union, Lazaro grows up with his mother and the dolphins, until

a group of greedy gold seekers kill his mother. He ends up in the city where he is befriended by Father O'Reilly (Charles Durning), who was a friend of his father's. Sent to school in the hope he will become civilized, *Where the River Runs Black* resembles Truffaut's *Wild Child*; showing how Lazaro learns how to speak and conform to society.

One day a politician visits the school and Lazaro recognizes him as his mother's murderer. Lazaro runs away and follows the politician back into the jungle. Here the story becomes Walt Disneyish as the politician is attacked by the dolphins and dies, and Lazaro lives the rest of his life in the jungle.

Although the plot is sometimes outlandish, many scenes are presented with an understated grace. The cinematography helps to achieve this quality by being lovely. Of course, it is enhanced by the natural beauty of the Brazilian jungle. The story also uses symbolism to an effective extent. Water imagery abounds in this movie. Lazaro is baptized twice. Once by

his mother, then later by Father O'Reilly. His first steps into civilization are taken when he gingerly put his fingers into a glass of water and then sucks the water from them. He later gains acceptance at school by sprinkling water from a hose onto his classmates during a fight. The Rio Negera, the river where the story takes place, is depicted as being beautiful and mysterious.

Yet at other levels of story-telling, the film does not succeed. The giant anaconda that kills Lazaro's father seems too ferocious as it literally leaps out of the water to attack him. Also, this scene is entirely predictable and the build-up to it is far too long. Although handsome, Alessandro Rabelo is a wooden actor. His voice is too monotone even for a person just learning to speak. The other characters are also flat,

although perhaps they should be simple as we are dealing with a fable. But none of the actors really stands out except for Ajay Naidu. But then again he gets some of the film's best lines as Segundo, Lazaro's humorous sidekick.

The film's balance between being simple and simplistic is sometimes out of kilter. There are times when the story is just too facile for an adult while at the same time being too complex for a child.

Where the River Runs Black is an intriguing film. If one wants to see a film that is visually striking and contains interesting symbolism, one should go. But if one wants to see a film that is straightforward and full of action, this isn't it. *Where the River Runs Black* is perhaps a good opener to films about South America, but it doesn't quite fulfill its form as being a fable.

Blues band won't battle

interview by Randal Smathers

Don Walsh has led Downchild Blues Band for the last 17 years. Last Thursday he arrived from a benefit in Toronto to do two shows for the Silver Bullet Blues Fest. Although there were four bands involved, Walsh stressed that this was not a *Battle of the Bands* type show. "Bands don't battle," he said, "If you want a battle get a football team. They battle."

The band is resurfacing in the West after a relatively quiet period here, when Walsh was "just staying in Toronto, around home. The blues scene is very up around Toronto," he said.

Walsh is back writing and Downchild is doing their tenth album, this one on local label, Stony Plain. "We're in the midst of recording. It'll be done by Christmas and out by late January or early February," said Walsh.

With Walsh's songwriting, the album is "mainly new stuff, although there may be a couple of covers." Singer Tony Flaim is writing as well. "We sort of write together. We help each other," said Walsh. He described a cooperative process, where

one person writes and then the other helps refine the song, rather than a co-writing team.

"It's nice for me to see (Flaim writing). I'm really excited," Walsh said. He explained that he enjoys the continuing contribution from someone who has "been in my band for 10-14 years."

Walsh is the only original Downchild. "We've had lots of turnover," he said, describing a band where a musician may not be available for a specific tour, but rejoins "maybe next time, maybe next year. We keep together because I love what I do."

"It's hard to be objective," said Walsh about the band's evolution over its long history. "The band is very up about itself at this point," said Walsh, "that's really nice to see. From input I get from outsiders... and from insiders, this is about the hottest band I've ever been in."

Stylistically, the music is tending towards "rockier blues. It depends on the lineup in the band and also what I happen to be writing, but right now it is rockier blues," said Walsh.

Liberty Silver shines on

by Sherri Ritchie

At sixteen years of age, Liberty Silver was singing backup vocals for one hundred dollars a week. It has been a long haul and a succession of bands for Silver to start getting the recognition she wants.

At twenty-two she broke away from the band scene and struck out on her own. Said Silver, "I got sick and tired of going around the same circuit and seeing the big-timers touring around and living off just their names." A year later in 1985, she was the recipient of two Junos for her single "Somewhere Inside Your Love." And at the age of 24, Silver is now rising to the top.

Although she is not yet where she wants to be in her career, Silver is enjoying her increasing recognition. "It seems to get better and better," she says, "but for every step forward, you take a step back. When you have more success, you have more to deal with." She adds, "Right now there's pressure on the commercial appeal of my music, but there will be a point where I will have creative control over what I write."

Her on-stage performance Tuesday night was definitely dynamic, and the rest of the band effectively hung back to let her personality shine through.

Despite the fact she had the flu, her voice was still fantastic, with her 4½ octave range making for some exciting vocals. Besides the voice, her strong emotion made some of the pieces quite stirring.

Silver had a decent rapport with the audience; joking, talking. She even went out into the crowd and got some of them to sing with her.

However, the show tended to be a bit too big-time for a small club like Andante — the two just didn't fit (which is unfortunate, especially at \$10 a crack). But all in all, it was a well executed show, worth your while if you are interested in seeing a future chart-topper in the flesh.



Liberty Silver

photo Rob Schmidt

More Steely than Rosie

Zazu
Rosie Vela
A&M Records

review by Scott Gordon

There must be either an incredible dearth of talent out there or some very gullible record execs who hand out recording contracts to every Tom, Dick, and fashion model. The latter is the case here.

Rosie Vela does manage to carry this album off quite well, but if she had to do it without legendary Steely Dan producer Gary Katz and The Dan themselves, Walter Becker and Donald Fagen, it is very debatable if she could manage. There is some inspiration here, but not quite enough zing to render it

a great album. As it stands, however, this is a good album by anyone's standards. With some tighter writing, it could have been great, but still it is enjoyable and worth it.

The album, as to be expected, has a Steely Dan feel, but the songs seem to blur into one another and then, without warning, a song jumps out that is highly memorable. What can you do, eh?

The musicianship is impeccable, as to be expected, and Vela's voice is pleasant enough. She croons, she wails, she whimpers, but there seems to be an urge just to let loose and really howl.

And one more thing; Rosie, just what the hell is a 'Homo-corporate Honcho'?

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WHAT·U·WEAR

by Jerome Ryckhorst

Designers come a dime-a-dozen. Few deserve attention. The fashion industry is a tough business, not at all as glamorous as the fashion press would have us believe. Success comes only to those who under-



stand why the business works. This holds throughout the industry — for marketing, manufacturing and designing alike.

Stanley Carroll is a designer who understands fashion. Carroll is Edmonton-based by choice. The back-stabbing politics of the big city fashion scene restrict a designer's freedom and creativity. Besides, if you're good you can make it anywhere. Stanley Carroll is making it big in Edmonton.

A common view in the industry is that designers should sense what consumers want. Carroll takes it a step beyond.

"A designer should do more than provide clothing. Clothing is a commodity, but fashion is more. It is the responsibility of the designer to challenge people's minds. Clothing is fashion if it is done well."

The commercial industry sees fashion differently. Fashion is what the public sees as currently appropriate. Manufacturers and retailers introduce new styles to consumers. New fashions are contagious — they spread like a social disease. Commercial fashion leaves little room for the designer's ideas.

True design reflects social trends, social thinking. Carroll says his designs are revolutionary in nature. He wants to overthrow, to turn the tables, because "by the time the ideological design decision is washed down to the retailer" there is nothing left of the designer. What you see on the racks "are not design creations, they're business decisions." By designing and selling in his own store, none of Carroll's ideology is lost.

"Fashion is a tool for expression." Clothing is the real fashion medium; clothing delivers the message. Says Carroll: "People have short attention spans, so a fashion message should be graphic." For a

fashion show designers will emphasize the new design line. The audience can see at first glance what the designer has to say. "The message gets overstated during the shows. It's revolutionary thought put into a graphical context."

Fashion can be political too. Few commercial lines dare to make overt comments. BENNETTON clothing stores are very conscious of the growing political interest in world affairs. For the past year Benetton's advertising has been selling both their clothing line and their view of world peace.

Stanley Carroll's collection also reflects what people think about and talk about on a daily basis. His fashion shows typically include foreign flags, garments bearing political symbols or badges, and models with messages written on their faces: C.C.C.P. or Gainers. "Fashion should make people think."

It is unlikely you'll see Stanley Carroll designs sharing the stage with other designers. This ensures ideologies will not conflict.

Carroll stays away from hiring professional models for his shows.

"Beautiful people need the least clothing help," Carroll emphasizes that his fashion is for everyone. "I've seen people with far-from-perfect figures look better than models in my clothes. Using professional models can backfire. People have a hard time identifying with the models." The audience may not believe they could wear what a model is showing.

Stanley Carroll's garments are manufactured in Edmonton. They have sold in Toronto, Montreal, Saskatchewan and Vancouver. In Calgary they are available at PRIMITIVE near Kensington



Stanley Carroll

on 10th; in Edmonton at BOUNCE, Stanley Carroll's boutique on Whyte at 104th, and at MAD RAGS, downtown on 101st Street.

What's fascinating about these clothes is the attention to both silhouette and detailing. Carroll calls this the "total look."

It is great to see this attention. It reflects dedication. Each time I return to the store (BOUNCE) it's busy. That's a great sign. It shows that design can viably and successfully hold its own in the fashion business.

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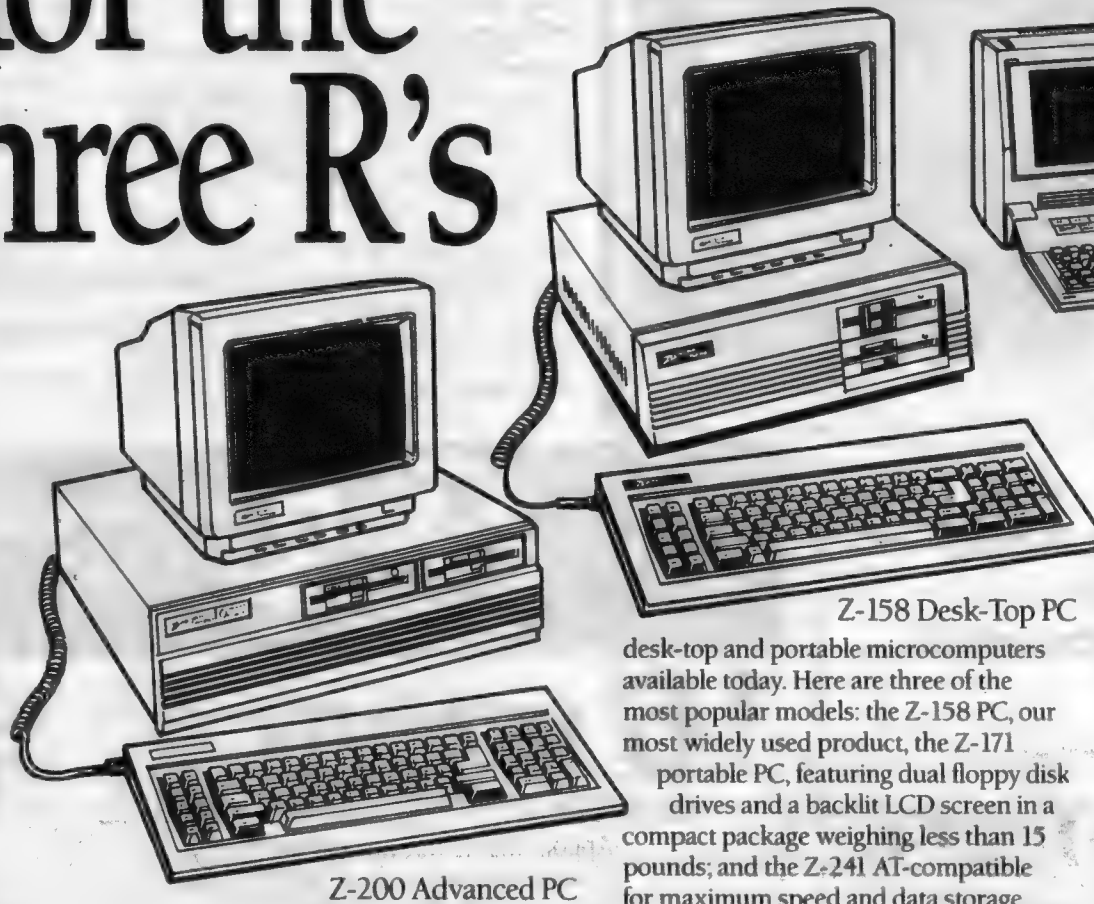
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The 40's style gives play fine edge

The Thin Edge
Nexus Theatre

review by Suzanne Lundrigan

The coals of a cigarette weave their way onto center stage. The lights come up and Sam Carmichael (Christine McGinnis), the fashion editor begins to tell her sad and sordid story.

So opens *The Thin Edge*, a tale of disillusionment in the world of fashion.

As Sam recalls she met Eileen in a coffee shop down the street. "She was a walking

mess." Eileen is perusing the magazine racks. Sam offers to buy her the one she's looking at and they strike up a conversation.

Sam becomes Eileen's mentor... ultimately, Eileen wins a makeover with the magazine Sam edits... and the problems begin. Eileen will not leave Sam alone. She phones her day and night for advice. She wonders if knee highs are "frumpy or collegiate." Basically, Eileen buys into the body beautiful myth wholeheartedly. Her goal is "to be the girl on the billboard,"

and she believes that Sam will be able to grant that wish.

Sam initially encourages her in this fantasy. An ex-model who turned to the editing business, she is tired of the fashion biz. Sam finds Eileen's enthusiasm invigorating. Through Eileen's eyes she can see the fashion biz in a fresh light.

Ultimately, the collaboration between Eileen and Sam results in disaster. Disappointment proves fatal.

Playwright Connie Massing has imposed a 40's feel on *The Thin Edge*. It is truly fit-

ting, given the bitter message conveyed by the plot. *The Thin Edge* is a tale of broken dreams and shattered promises: how appropriate that Sam Carmichael light up a cigarette, lounge against a bar, and do voice overs. It's smokey, it's sultry, and it works.

Massing has placed a serious topic — that of man's reliance on image — in a small framework, a one hour play, successfully. She covers her bases... and is able to do so because the characters she creates are complete.

Eileen, the vulnerable girl who craves the glamour promised in fashion magazines, is clearly drawn for the audience. The actress who played Eileen certainly carried the role well, but kudos go to Massing for giving us such a complete picture. When Eileen stands up and recites the litany of the fashion bibles: lashes by Maybelline, blush to go, and courage in a lipstick tube, you recognize this woman and you recognize the words of the prayer.

Sam Carmichael is appropriately blasé. Again her dialogue makes her come alive. Bemoaning a life of "white wine and carrot sticks," she conveys with a few words the essence of life as a pawn of the fashion industry. Christine McGinnis as Sam is strong and credible. She brings a certain hardnosed quality to the character which allows her to utter those film noir truisms without inspiring giggles.

Christian St. Pierre, as the love interest, Steve, was so-so. Beside the two female leads, he paled... appearing stiff, even uncomfortable at times.

The set was adequate. Special mention to whomever chose the music... fabulous. Along with Sam's voice-overs, it served to convey a smokey, film noir feeling.

The Thin Edge is worth a look.



Emma's Bar and Grill

by Emma Sadgrove

Today we are going to learn how to remove chicken breasts from the bone. It is more economical to buy chicken still on the bone rather than chicken already prepared.

Take a whole chicken breast and work with one side at a time. Pull skin back from the bottom toward the middle of the breast where it is attached. At the top of this side slice through the chicken to the bone. Gradually ease the meat away by sliding the fingers between the meat and the bone. You will get a large piece and a small strip of meat from underneath.

The tendon must be removed from this small piece. Place it with the tendon down on a cutting board. Hold the edge of the tendon and place the knife angled against the edge of the chicken with the sharp edge nearly touching the board. Pull the tendon using the knife to hold the chicken back. If this fails, you can always hack away.

One half of a breast is an adequate serving. Since a package usually contains two breasts you may want to do the cutting and then freeze each half for later use, especially if only cooking for yourself.

The first two recipes give amounts per half breast which can then be increased for

your use.

Stuffed Chicken Breast

1/2 chicken breast
1/2 cup bread crumbs
1 tbsp finely chopped onion
1 tsp chopped parsley
1/4 tsp poultry seasoning
1/8 tsp salt
dash pepper
water as needed.

Place breast on board and hold firmly. Slice horizontally into the widest part as far as possible. Combine remaining ingredients except water in a bowl. Add water gradually while stirring until mixture is moist but not too wet. Stuff into pocket in chicken breast. Sprinkle any remaining mixture over top. The small strip of meat can be used to seal the pocket. Wrap in foil and bake at 350° for 1 hour.

Orange Chicken

1/2 chicken breast
1 tbsp margarine
1/2 tsp corn starch
1/3 cup orange juice
3 tbsp orange marmalade
2 tbsp brown sugar
dash ginger
1 small orange, peeled and sliced thinly.
Cut chicken into small strips. Fry in

margarine over medium heat for ten minutes. In a bowl stir juice gradually into cornstarch. Add remaining ingredients except orange slices. Combine with chicken and heat while stirring until it begins to boil. Add oranges, reduce heat to low, and simmer for 1/2 hour, stirring occasionally. Good served over rice.

Chicken Alphabet Soup

Save bones and skin for making soup. For each bone use approximately 2-1/2 cups water. Heat to boiling and then reduce heat and simmer bones and water for several hours. Remove bones and any pieces of meat and set aside. Strain liquid through cheesecloth and chill. After chilling it is easy to skim off the fat. Then place in a saucepan. Cut any meat off the bones, cut into small pieces and add to liquid. Add carrots, onions, celery and any other vegetables in amounts desired. Add salt and pepper to taste. Bring to boil then simmer for several hours. About 1/2 hour before serving stir in alphabet noodles. Remember that they will double in size. Use as many as you want depending on how thick you want the soup. Serve this with homemade bread! (We will learn that some other day.)

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- Dani Deite
- Delicious Donuts
- Dewey's Pub & Deli
- Ho Ho Chinese Food
- Hub Burgers
- Hub Deli
- Hub Food Market

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- Java Jive
- La Pasta Trattoria
- Living Earth Health Food
- Patia
- Sweets and Treats
- The Juicery
- The New Pantry
- Treats

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- Accord Stereo Typing
- Browning's Books
- Candler's Card & Gift
- Chapman Brothers
- Clothing Stock Exchange
- Divine Decadence
- Edmonton Bookstore
- Extra Extra
- Fabric Care
- For Every Occasion
- Fun & Games
- Galatea Galleries & Framing
- Goertz Studios

Good Shops!

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- Hub Flowers
- Intra Edmonton Travel Agency
- Kis Instant Photo
- Mark 9
- Oriental Corner
- Royal & CIBC Instant Bank Machines
- Sirota Shoe Repair & Alterations
- Smashin' Fashion
- Stylists Hair
- SU Records
- Unique
- Variety 99
- Varsity Drugs

Meet you at **Hub** Mall

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on the U of A Campus

Happy Halloween from Hub Mall

An informal information session about sexual harassment, hosted by student and staff member of the President's Advisory Committee on Sexual Harassment (PACSH), will be held on the dates and times noted below:

STUDENTS' UNION BLDG., ROOM 034
Tuesday, November 4, 12:00 noon

CLINICAL SCIENCES BUILDING, ROOM 5-101
Wednesday, November 5, 3:00 p.m.

STUDENTS' UNION BLDG., ROOM 034
Thursday, November 13, 1:00 p.m.

BUSINESS BUILDING, ROOM 1-09
Thursday, November 13, 3:30 p.m.

A short film will be presented, and members of PACSH will be happy to answer questions about sexual harassment or about PACSH. **All students and staff are welcome to attend any of these sessions.**

Football Bears play for pride vs. Manitoba, p. 17



Mark Spector

Time to 'Levy the boom?

Something is wrong with the football program here in the land of the Golden Bear.

Some strange things are happening that, on their own, don't constitute cause for much concern. But heaped together, they are beginning to raise eyebrows.

First and foremost, the team has stumbled this year. They head into their final game of the season on Saturday with a record of 1-6. They must beat the hapless Bisons from Manitoba by at least six points to possibly avoid the basement in the WFL.

Now, a losing season is not an unpardonable crime. Every program must undergo what sports people refer to as a "rebuilding year."

But after a 4-4 year last season?

In '84, coach **Jim Donlevy** took Alberta to a 7-1 record and first place after the regular season only to lose at home in the final to the **Calgary Dinosaurs**.

The two seasons before that, under head coach **Jim Lazaruk**, the Bears finished fourth and fifth.

In the last five seasons, this team has gone a collective 18 wins and 26 losses. That's a winning percentage of .409 folks.

Next point. What kind of football team has to replace over fifty percent of their roster in the same year?

The Bears carry 60 players. Last year, their media guide listed only 48 men on the roster. This compared to about 75 in Calgary.

There are five guys with four years of tenure on the '86 Bears (one of them, **Darwin Schweitzer**, has five).

There are 33 rookies. 33! Where did all the guys from last year's squad go? Or the years before, for that matter?

Two of Alberta's best defensive players from '85 flunked out of school. Football ends in early November and these guys don't even care enough about the program to beef up their grades over the last five months so that they may return.

Why?

But instead of doing something about winning some football games, Donlevy concerns himself with haircuts and his other job as **Coordinator of Men's Athletics**. A small task, it only takes a large part of his day I'm sure.

Like the part of the day where he should be seeing about some academic counsellors for his players. Or the part when that high school prospect could use a tour of the campus and lunch maybe.

Perhaps the part when he could be setting up an exhibition game, or teaching his club about team intensity, two things that Donlevy said his team was wanting after a couple of lacklustre performances.

George Steinbrenner once said, "You can't fire 20 players," as he routinely disregarded another manager.

Maybe **Bob Steadward** could take a page from the Yankees media guide.

Maybe I should stop dreaming.

Sports

Drake should collect 600th win this weekend, below

Drake sets his sights on 600

by Mark Spector

Things have changed a wee bit since Clare Drake stood behind the Alberta Golden Bears' bench for the first time in 1955. Nothing major, mind you, just little things like curving sticks, plexi-glass replacing chicken wire around Varsity Rink, and the team picture has become a more organized project.

Besides being in colour, they now do it at center ice rather than on the dressing room floor or the tarmac at the International Airport. Check the wall of Varsity some time and you'll understand.

But one thing has remained exactly the same as it was. The Golden Bears hockey team still wins. Often.

And, of course, Clare Drake still calls the shots.

And if things go as expected this weekend, he will watch his club skate to victory for the 600th time. In 25 and 1/2 seasons, Drake now has 598 career victories, the most of any college hockey coach in North America (and probably the world), and with the last place Lethbridge Pronghorns coming to town for a pair of games, the celebrations are set for Saturday night.

You have to look long and far to find any detractors regarding this man, as stands true with all of the genuine greats.

"There's no way that any of this would be happening if it weren't for the high quality players that I have had over the years," says Drake. "It's the excellent academics at the U of A that make players want to come here, and the program has been so strong also."

As you can see, one gets "Me" quotes from Clare Drake about as easily as one gets his dog to the vet.

Drake came to the U of A in 1954, transferring from UBC to finish the final year of his Education degree. He played for the Bears that year, serving as assistant captain under coach Don Smith. Before that, he played two years at UBC, a season for the Medicine Hat Tigers, and two for the Regina Pats, the latter two clubs being in the WHL.

Drake and his wife Dolly, both from Yorkton, Saskatchewan, followed a friend's advice in coming to the U of A. "He said that this was a good place to finish your Ed. degree, and I was looking for exactly that, so we came here."

The Golden Bears are thankful for that, and the Drakes are thankful too — for all of the memories.

Like in '67, the year Drake coached both the football Bears and the



Clare Drake with 0 wins to his credit from the 1955 Gateway article announcing his hiring (above). Drake today (right) looking for number 600.

hockey Bears to CIAU crowns, an unprecedented feat: "It was a special year, in a way," admits Drake. "We had won the Vanier Cup at Varsity Stadium in Toronto in dramatic fashion, 10-9 over McMaster. We had to make an interception very late in the game to preserve the win, and then the following spring we played the hockey finals before the largest crowd that had ever watched a Golden Bear game. "There were 12,000 people in the Forum in Montreal, and I'd say there were 15 or 20 people there from Edmonton. We were down 4-2 in the third period, but were able to come back. We scored the winning goal with 17 seconds left in the game to beat Loyola (now McGill)."

He doesn't dwell, however, on a career low point. A championship game loss to Toronto in a game that he says, "We outplayed them tremendously, but they outscored us."

Drake doesn't live in the past (in fact, some people will tell you that it is just because he can't remember much of it), and it shows in his coaching style. He is a derivation of his UBC coach Murray Armstrong and, more so I think, of an old coach named Frank Frederickson.

"He was the first thinking man's coach," said Drake. "He developed different nuances, he didn't just teach the same standards of the day. He always had new ideas and thoughts."

And if you know anything about the Golden Bear hockey team, you'll know that the same statement describes their head coach.



photo Rob Schmidt

It's no fluke that Alberta led the league in penalty killing last season, and perennially excels on special teams.

It's also no fluke that they've won six national titles under Drake's reign.

Drake is not only a teacher, but a learner. It is a big factor in sports, he says, to have as much input as possible in the running of a team.

"(Assistant coach) Bill Moores is a proven coach. With his input, along with Don Spring's, it keeps pushing you," he says. "When you work with good assistant coaches, there is lots of interchange of ideas, lots of good thoughts suggested by

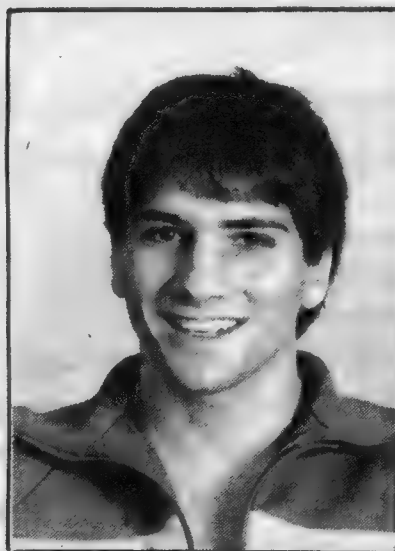
everyone."

There he goes again. And you know that he really feels that way.

If you want to see history being made, you want to see Drake get his 600th win. If all goes the way it should, it will happen this Saturday night at Varsity.

Bear Facts — **Darwin Bozek** has recovered from his groin pull and should see action this weekend... The rest of the injury report reads like this: **Jeff Lawson** (2nd degree shoulder sprain — out at least three weeks), **Bill Ansell** (same as Lawson, but should play next week)... The Friday game will be broadcast live on **CJSR-FM 88.5** at 7:15.

Japanese wrestlers invade Alberta



Wrestler Vang Ioannides



Coach Mike Payette

by Alan Small

A group of freestyle wrestlers from Japan will be taking on the U of A Wrestling Club in a dual meet in the dance studio in the Van Vliet Recreational Complex at 7:00 p.m. on November 3.

The Japanese wrestlers, who are based in Hokkaido, are on a tour of Alberta which includes dual meets against the U of A, U of C, the Salisbury Wrestling Club and a group of All-Stars from Alberta. They will also compete in the U of C International tournament which also includes the U of A, Salisbury, from Northern Montana, on November 8.

"We don't really know that much about them," confessed Vang Ioannides, the U of A wrestler in the 48 kg class, "but they look mean in

their pictures." Ioannides could be in tough since the Japanese wrestlers tend to be stronger in the lower weight classes.

"I think we'll do well, we have an excellent lineup. If we wrestle up to our potential, we can win the dual meet," Ioannides added.

Also wrestling in the U of A lineup are Tony Bacon, who had a third place finish in the CIAU championships in '85, and Phil Spate, the CIAU champion in the 62 kilo class in the same year.

The new head coach of the U of A team is former standout Mike Payette, a five time Canada West University champion and three time CIAU champion. He was also the 1985 winner of the Wilson award as the U of A's most outstanding athlete.

Bears, Bisons battle for basement



VS

Saturday,
1:00 p.m.
Varsity Field



by Dean Bennett

For this year's 1-6 version of the Alberta Golden Bear football team last week's 31-25 loss to the Calgary Dinosaurs is being hailed as a victory (in the moral sense, anyway), and their renewed sense of optimism should carry over into their final game of the season this Saturday afternoon at Varsity Field against the Manitoba Bisons.

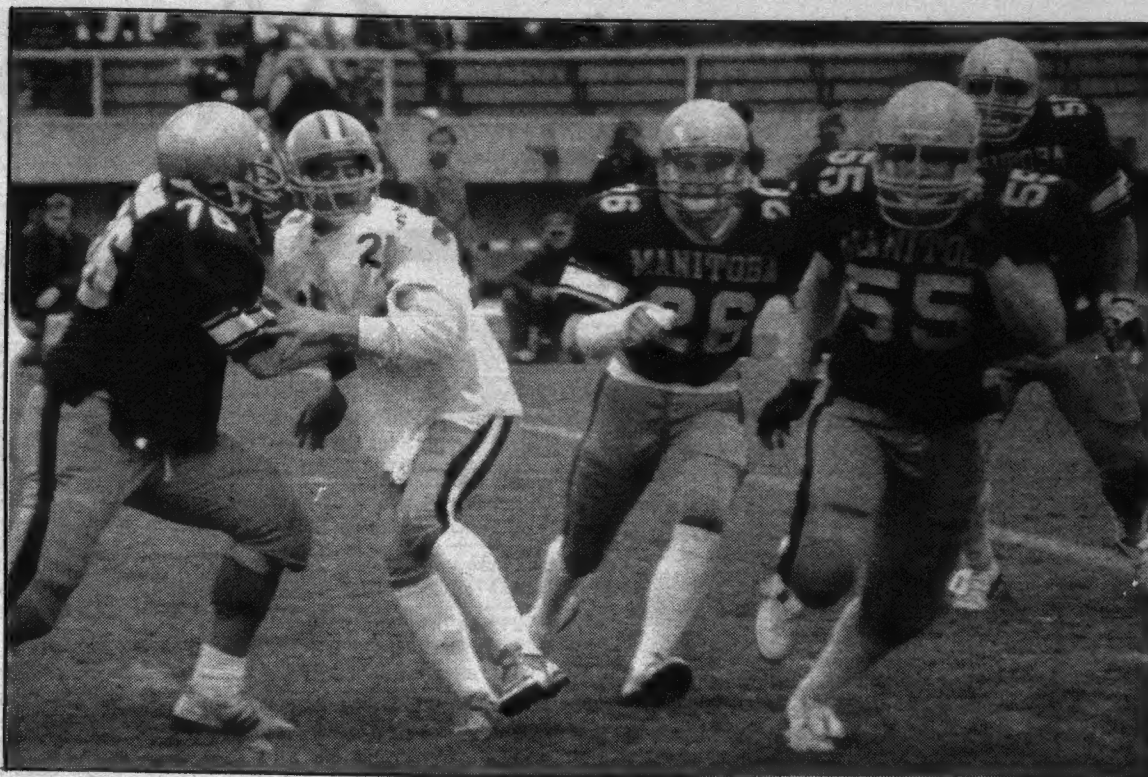
"We're a lot more optimistic," said kicker/wide receiver Steve Kasowski. "Last Saturday we proved we could move the football. We drove off the ball and it showed. You could tell we had a sense of pride out there."

"I think a lot of our players found themselves during the Calgary game," said head coach Jim Donlevy. "Overall they were pleased with the performance but not the result."

One of the reasons for their success was a more simplified game plan.

"We cut down our offensive package and emphasized things that would work against Calgary. And that's the name of the game," said Donlevy.

The Manitoba Bisons are not



Manitoba sacked the Bears 27-21 in Winnipeg earlier this year.

photo Dean Bennett

faring much better than the Golden Bears in 1986. Coming off an 18-2 pasting at home against the 3-4 Saskatchewan Huskies, the Bisons are now 2-5 and, like the Bears, are playing only for pride and for 1987. Revenge, though, may also play

a part. Back on September 27 the Bears were embarrassed 27-21 by the Bisons in Winnipeg's Pan Am Stadium. In that game, Manitoba parlayed some Bear miscues and an impotent Alberta offense into a 20-1 halftime lead. And that was all

they needed to stem a gritty second-half comeback attempt by Alberta.

Job prospects for the 1987 season, though, will also inject a little enthusiasm into the contest.

"Some of the players are going to

be more up for this game than they normally would be," said Kasowski. "They (the coaches) will see who wants to play."

Temperatures are now hovering around the 0°C mark and will probably dip below that by game time. The consensus is that this helps the Bears.

"It (the cold weather) will favor us," said Kasowski. "Also it's our field and we know where it's bad."

"If it's cold it's in our favor," said Lamb. "If we get up on them quick (on the scoreboard) they're just not gonna want to be here."

The Bears, if nothing else, seem determined to end their season on a winning note. "Against Calgary I couldn't count the number of red shirts (Dino players) on the field," said Lamb. "I've never seen our guys this intense; not since training camp when they were fighting for jobs."

Bear Facts: Running back **Andrzej Obodzinski** has a badly contused lower leg and will miss Saturday's game. . . **Brian Forrest** will come over from the inside receiver spot again to take his place. . . this means **Tom Houg** will now have worked with four other men in the Bears starting backfield. He began the year paired with **Mark Brus**, but Brus' year ended when he suffered a knee injury against Manitoba. **Jeff Funtasz** then came off the injured list and played five quarters before a knee injury took him out. Obodzinski then came over from the defensive safety spot and now he's out. . . wide receiver **Tony Pierson** re-strained a hamstring but should be ready. . . the game will be broadcast live on **CJSR** beginning at 12:45.

Hockey

| | GP | W | L | T | GF | GA | PCT |
|--------|----|---|---|---|----|----|------|
| Alta | 4 | 3 | 1 | 0 | 30 | 19 | .750 |
| Cal. | 4 | 3 | 1 | 0 | 24 | 15 | .750 |
| Man. | 4 | 2 | 1 | 1 | 16 | 18 | .625 |
| Sask. | 4 | 2 | 2 | 0 | 28 | 25 | .500 |
| Bran. | 4 | 2 | 2 | 0 | 18 | 17 | .500 |
| Regina | 4 | 2 | 2 | 0 | 23 | 25 | .500 |
| Leth. | 4 | 1 | 3 | 0 | 16 | 25 | .250 |
| B.C. | 4 | 0 | 3 | 1 | 15 | 26 | .125 |

University Scoreboard

FUTURE GAMES:

Oct. 31-Nov. 1: Lethbridge at Alberta.

Brandon at Regina; UBC at Calgary;

Saskatchewan at Manitoba.

WFL

| | W | L | T | F | A | P |
|-------|---|---|---|-----|-----|----|
| B.C. | 7 | 0 | 0 | 192 | 65 | 14 |
| Cal. | 5 | 3 | 0 | 245 | 156 | 10 |
| Sask. | 3 | 4 | 0 | 142 | 179 | 6 |
| Man. | 2 | 5 | 0 | 88 | 169 | 4 |
| Alta. | 1 | 6 | 0 | 111 | 209 | 2 |

WEEK 11

Nov. 1: Saskatchewan at British Columbia; Manitoba at Alberta (End of regular season)

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Footnotes & Classifieds

Footnotes

OCTOBER 30

GALOC: first social! 7-11 pm, 034 SUB.

Legal Issues Affecting Women (Women's Ctre) meeting - next speakers/topics. Rm. 113, Law Centre 12 noon.

S.C.M. (Chaplaincy): Canadian Hunger Foundation. Group activity to raise awareness of World Hunger.

U of A Women's Centre: establish new outlooks (meeting 5 pm) Heritage Lounge, Athabasca Hall. Coffee and tea.

Circle K: gen. meeting L'Express overflow SUB! Open to all interested in volunteering, 5 - 6 pm.

Club IDC sponsors a talk by Mr. M.K. Bacchus on Education and Development on October 30, 1986, at 3:30 p.m., R5-180 Education North.

OCTOBER 31

International Student Centre Open House 1:00 p.m. - 5:00 p.m. Halloween Party 6:00 p.m. - 10:00 p.m. Everyone welcome! 11023 - 90 Avenue (1 block east of HUB) 432-5950.

Edmonton Chinese Christian Fellowship: guest speaker: Prosper Ken 7:30 pm. SUB 158A, Meditation Rm.

Baptist Student Union: bible study 12 noon to 1 pm. Rm. 624 SUB. All welcome. Bring your lunch.

Chinese Catholic Students Community: bible studies 7 pm. by Rev. Father Lau. Faculty Lounge, St. Joe's.

Arab Student Association: gen. meeting / social. Music, coffee, snacks. Tory 14-9, 6 - 10 pm. All welcome.

Halloween Social. Come get primed for Halloween with the Rugby Club: SUB 034 3 - 6 pm.

NOVEMBER 2

Campus Rec.: Family Fun Sunday -Main Gym & West Pool (Halloween Theme -costumes welcome).

Chaplains: Weekly worship in Lister Hall, Map Rm., 10:30 am. Guest speaker: Jenny Rankin, Presb. Chaplain.

U of A Rugby Club: Women's Div. Practise Sun 2 pm. Location see P.Ed. Clubs Board (Ann 436-0934).

NOVEMBER 3

Hamish MacInnes, World renowned Mountaineer and Author, will be giving a Lecture/Slide Presentation at the Provincial Museum Auditorium. Tickets: \$6 at Door - 8:00 p.m. Presented by the Edmonton section of The Alpine Club of Canada and The Grant McEwan Mountain Club.

Young Executives Club: Coleco project update, 5 pm. Bus 3-06, 432-5036.

Baptist Student Union: focus discussion: dealing with depression, 5 pm. Meditation Rm. SUB (158). All welcome.

U of A Eckankar Club: "The Difference between Eck and organized Religion" Athabasca Hall, Heritage Lounge, 12-1. Bag lunch.

NOVEMBER 4

International Relations Club: holding forum on Canadian Defense Policy, rm. 034 SUB, 4 - 7 pm. All welcome.

Disabled Students Assoc: gen. meeting Heritage Lounge, Athabasca Hall, 4 pm.

Science & Math Education Students' Assoc. (SMESA): gen. meeting, 12 noon. Ed. Basement Lounge.

Baptist Student Union: Share Seminar: Learn to share your faith, 10 - 11 am. Rm. 624 SUB. All welcome.

NOVEMBER 5

Young Executives Club: meeting 4 pm. Bus 1-09. Memberships, info. Meet Michael Barnett, Gretzky's agent. 432-5036.

NOVEMBER 6

Young Executives Club: Celebrity/Media Twist Off. Ramada Renaissance Hotel ballroom. 5 pm., ph. 432-5036.

Alberta Wilderness Association presents Dr. Jim Butler: China's National Parks - 7:30 pm., John Janzen Centre.

NOVEMBER 8

Social Dance Nurse's Residence. 8:30 - 12:30 pm. \$4.00 advance, \$5.00 at door. Music by Rod Maughn. (424-9374).

November is epilepsy month - Edmonton Epilepsy Association presents Symposium '86 "All About Epilepsy" - for individuals, families, teachers and the caring professions - Saturday, November 8th, 8:30 - 3:30 Humanities Centre, U of A registration \$7.00/person (includes lunch). Information: 422-2710.

GENERAL

Campus Birthright - Pregnancy Help Service. Volunteers needed. Contact SUB 030K 12-3 p.m. M-F (432-2115).

Tae Kwon Do Club is presently accepting members for info. Visit SUB Rm. 30F.

Chaplains: Worship - Anglican, Presbyterian, United - Thursdays, 5 pm. SUB 158A Meditation Rm. All are welcome!

U of A Flying Club: Ever wanted to Fly? Now's your chance! Intro Flights \$12, 030E SUB.

Navigators: Thurs. - The Navigators: Dinner 6:30 pm. (\$3.00) Bible Study 8:30 pm., 10950 - 89 Ave/Kevin 439-5368, Sam 435-6750.

University Women's Club Bursaries Mature students with financial needs may apply for this bursary at the Office of Student Affairs, 300 Athabasca Hall, phone 432-4145. Deadline for applications Oct. 31/86.

Disabled Students' Assoc: Coffee Klatch Thurs. 11-1, Heritage Lounge, Athabasca Hall, 432-3381.

(U of A) Science Fiction & Comic Arts Society: meets 7:30 pm. onwards, Thursdays, Tory 14-14. "All sapientis welcome."

MUGS: Brown Bag Lunch every Tues & Wed. 11 am - 1:30 pm. Heritage Lounge, Athabasca Hall.

Young Executives Club: Info on Coleco (table) Twist Hockey. Proceeds to benefit charity. Also Club Photographer wanted. 432-5036.

U of A Nordic Ski Club: fall training every Wed. at 5:30 pm. Meet outside Women's Locker Room (P.E. Bldg.).

Karate-Do Goju Kai: Campus Club welcomes new members. Mon: 7:30 - 9:30, Rm. 158A, Wed. 6:30 - 8:30 Dinwoodie.

U of A Mensa: meets first and third Thursdays at the Power Plant. All SU members welcome.

U of A Fencing Club: come take a stab at it! Foil, epee, sabre available. Henk 433-3681.

Classifieds

For Rent

Garage with plug-in available one block from University Phys-Ed Bldg. \$50.00 per month. Phone 433-5655 after 5 PM.

Roomy bsmt. suite for serious student(s). Non smokers preferred. No furry pets. It's all yours for \$300/mo & utilities. On major bus route. Ph. 439-3826. (Beware! ans. machine).

For Sale

Marv Holland Club Jackets for 1987 catalog, phone 426-4730.

Condoms - Ramses Fiesta, 12's \$7.25. Higgins Sales 455-1251.

New Typewriters: Royal electric \$189, Royal and Brother electronics \$320-\$625, computer interfaceable. Used Typewriters. Mark 9, Hub Mall, 432-7936.

Puppies for sale. 1/2 wirehaired pointer. \$25 each. 963-3587.

Bricks and shelves for bookcase. Offers 433-7370.

2 Plane Tickets to Toronto (return) \$405 each. Dec. 22 - 28. Call Sharka at 467-6949 after 4:00 p.m. M-F.

"10,000 Different Original Movie & Movie Star Posters. Catalogue \$2.00. Mnemonics Ltd. Dept. "Y", #9, 3600 21 St., N.E., Calgary, Alta., T2E 6V6."

Legal Plane Ticket Edmonton - Toronto return. Dec. 21/Jan. 04. Must sell before Nov. 7. Ruth 432-4143 days 437-4995 evgs.

Wanted

Participants for preference study. Task involves operating console. Earn \$10 per day in 1-2 hours. Required for approx. 45 days. Leave name and phone number in mail box 15-7, Sociology Office. Will contact after October 22.

Sidewalk clearing and building check Nov. 17 - Mar. 31, Monday - Friday 7:00 a.m. 15 - 40 minutes of work. Location: 105 St. & 81 Ave., Telephone 436-5276.

Help Wanted: Part Time clerical help required approx. three days per week, 12 hours maximum per week. Must be

available 12-1 p.m. Computer experience required. Wage: Approx. \$6.00/hr. Forward Resume to: Wild Rose Foundation, 700, 9940 - 106 Street, Edmonton, AB. T5K 2N2.

Responsible person wanted to care for my 2 yr. old child. 2 evenings/week. Close to U of A. 482-6771.

The Westside Keg is accepting applications for waiters. No experience necessary. Apply Sundays between 10 am. - 12 noon at the back service door. 11066 - 156 St.

Student wanted for after-school care for twin girls, age 9. 3-4 days/week (up to 10 hours). Duties include dinner preparation, and laundry. Flexible hours. Close to Univ. Excellent wages. 438-1004 evenings.

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Garneau Secretarial Service. A professional secretarial service, #310 - 8540 - 109 Street, Noble Building 439-5172.

You provide content - I'll provide correctness! Newly-retired English teacher will type and/or type and edit your material on Xerox word processor. Quick turnaround. Call 433-4175.

For typing. \$1.00 a page. Near campus. Call 432-7392.

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continued on next page...



FREE SERVICE

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1) DOES IT COST MORE TO BOOK THROUGH INTRA EDMONTON TRAVEL?

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...more classifieds...more classifieds ...more classifieds...more classifieds...

Word Processing: Theses, Reports, Resumes, etc. Phone Carolyn Reid 458-1327.

McMahon Word Processing. Professional typing service. Proof-read. Reports, term papers, theses. French bilingual. Lois McMahon 464-2351.

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monton Place. For Appointment - 420-0902.

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Personals

Pregnant and Distressed? Free, confidential help/pregnancy tests. Birthright 12 - 3 pm. M-F SUB 030K.

The Clansmen Rugby Club welcomes all new members. Call Dave 476-4658.

Halloween Scream IV - October 31st - 8:00 PM - 10319 - 106 Avenue. Another Silk Torpedo Ski Team Production. DJ; Prizes; \$8.00 at door/\$7.00 advance. 450-0898.

"It's us Again" - The Buffalo Club.

Liz, if only you had recognized Larry's voice that day. It was fun. Love L, K, J & S.

J: I would like to talk to you. B.

Happy Halloween our little Irish Solanum tuberosum. Have a Good 20th. Your buds in Eco. Bot.

There's still time to prepare
Classes Starting Now!

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STAFFERS



Please attend the
staff meeting
Thursday Oct. 30th
4:30 p.m.



Photo: Bruce Gardave

Bruce Gardave is a sssssscary kinda guy! ...you too can take pictures like these. Come check out the Gateway and learn the tricks of the trade.



Photo: Bruce Gardave

EDMONTON'S MOST UNIQUE AND UNUSUAL
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TUESDAY

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RESERVATIONS
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& Argyll Road

Open Monday to Thursday

7 p.m. - 3 a.m.

Open Friday & Saturday

6 p.m. - 3 a.m.



BACK THE BEARS



BASKETBALL

Thursday
October 30

Sung Kyung
Kwan University
(Korea)

vs.

Bears
1930 hrs
Main Gym

SWIMMING

Friday
October 31

University of Calgary
Dinos

vs.

Bears and Pandas
1900 hrs
West Pool

HOCKEY

Friday
October 31

University of Lethbridge
Pronghorns

vs.

Bears
1930 hrs.
Varsity Arena



HALLOWEEN SPORTS TREAT NOVEMBER 1st

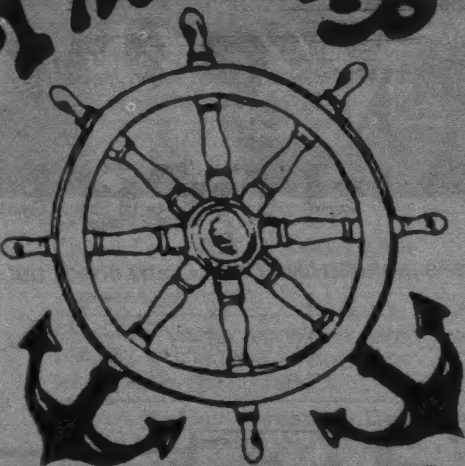
1300 hrs

FOOTBALL GAME AT THE VARSITY STADIUM
University of Manitoba vs. University of Alberta

1930 hrs

HOCKEY GAME AT THE VARSITY ARENA
University of Lethbridge vs. University of Alberta
Pay half-price at the hockey game if you have attended the football game.

The Ship



THE SHIP* SPECIAL TREAT

1600-1800 hrs: All football fans with their game ticket stubs will get half-price pizza (1 stub per pizza only).

Also entertainment provided by Kapers DJ's. After hockey game, door prizes and other surprises.

*Located at Lister Hall

MONDAY, NOVEMBER 3rd

WRESTLING

Hokkaido
Wrestling Team
(Japan)

vs.

U. of A.
1900 hrs.

Van Vliet Physical Education and
Recreation Centre Dance Studio

BASKETBALL



Lewis-Clarke State College

vs.

Bears

sponsored by Franklin's Family Dining. The first 200 fans will receive a coupon for a FREE medium size pizza. Also, three lucky fans may win \$25.00 gift certificates during the "Franklin's Half-Time Shoot-Out"

1930 hrs.

Main Gym